

# New Productions of Next Season

JULY 1, 1914

PRICE TEN CENTS



ANN MURDOCK AND HALE HAMILTON IN "A PAIR OF SIXES"

**"Psychology of the Long Run," by Jack Lait**

PARADE CLUB  
YTD 24TH AS  
ONE LIFE!



Dushnell, Portland, Ore.

WHEN DREAMS COME TRUE

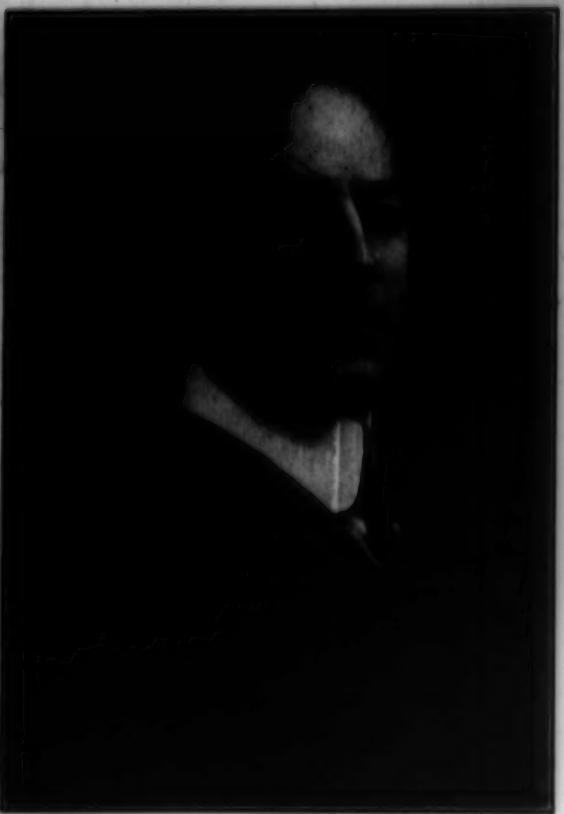
Although this well known juvenile actor has successfully appeared in a production of that name, the title refers to his own aspirations, which he has been realizing these many seasons. Next Fall Donald MacDonald will be seen in a new play as yet unnamed. We know of one good man in the cast.



Folk, N. Y.

A COUNTRY GENTLEMAN

That is what Howard Kyle may be termed now that he gives most of his time to the Actors' Equity Association, and appears in public only when people who know of his splendid equipment as an actor, drag him forth to give one of his excellent open-air performances.



Parang, Fifth Ave., N. Y.

MUM'S THE WORD

For many days Francis Wilson has been husbanding a secret; and even his bosom friends, observing that he assiduously attended every Palais and Jardin, suspected only that he had caught the contagious dance fever of the day. He is really practicing to consistently appear as an Italian dancing master in a new play next season. He has been seen many times testing steps in convenient corners, with an imaginary partner.



Bradley and Merrill, N. Y.

A MATTER OF RECORD

"The Yellow Ticket" is closed, so one cannot now see the magnificent performance given by Josephine Victor in the role created by Florence Reed. When she assumed the part, the occasion became a second first night for a play that had already had a brilliant premiere.



Harrison, Chicago.

SHE LIKES GRAPES

Marilynn Miller was dancing at the Lotus Club in London when discovered by Lee Shubert. He brought her to the Winter Garden, where she is one of the foremost stars in the galaxy of "The Passing Show." A bunch of grapes, which has been many a man's downfall, was Miss Miller's start. She was reaching for it, when her mother observed her ease in rising to her toes, and set her out on a terpsichorean career.

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# THE NEW YORK DRAMATIC MIRROR



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No. 1854

## THE PSYCHOLOGY OF THE LONG RUN

By JACK LAIT

(Written for THE DRAMATIC MIRROR.)

I HAVE discovered a strange subcutaneous quality in plays. For purposes of giving a concrete idea thereof, I am going to call it "mediocrity." It isn't exactly that, or at least it isn't exactly that in the popular but not quite correct and comprehensive estimate of that word. However, upon this quality depends the duration of a play.

No one is going to compare the merits of "Peter Pan" and "Arizona," or "Macbeth" and "Way Down East," any more than one would add an apple and a lemon and expect to get a common sum. However, since each plays for the public appetite, it is quite fair to reason out why some people or more people eat apples than such lemons, and why more people have chosen to see "Seven Keys to Baldpate" than crowded into audiences for "Fruella." And in the research we may discard immediately the comparative merits of such widely different offerings.

I claim that though more people saw "Peg o' My Heart" than saw "Omar, the Tent-maker," this may not mean that Mr. Manners is a more gifted author than Mr. Tully, nor that his play is a better piece of literature than the other. I must insist that Mr. Manners, having outlived Mr. Tully by so many performances and so many thousands of people, has struck a broader and surer vein of this quality in plays which, alone, makes runs without reference to dramatic worth, unless you choose to regard it as a component part and a rockrib of dramatic worth.

I remember years ago studying, as a portion of the subject of physics, the theory of sound. Sound, they told me was a matter of vibration. When they had trusted me with this valuable inside information, they further confided to me that pleasant sounds are such as are in tune with the vibration of the nerves that lead from the tympanum of the human ear to the seats of the various emotions. Then they thought me capable of digesting the full significance of the theory that everything is regulated by vibrations—that we all and all things are continuously quivering and that all extraneous and spontaneous impressions are gross or fine, edifying or debasing, pleasing or harassing, quickening or calming, in direct proportion to the harmony with the vibrations that register upon the concrete brain. So much for one man or any man. It is a fact, of course, that the same things do not please all men; one might even say that the same things which are the delight to one are a horror to the other. Therefore nothing can be quite unanimously beloved.

In the matter of plays, one draws through the world at large from all manner of men and women. And here is the application of the theory of mediocrity as the pendulum of the long run. In offering a matter of the emotions, as all plays must be, whether of comedy or tragedy, the vibrations of those who are in harmony with the vibrations of the author as transmitted by the players will determine the matter of success or failure. It doesn't matter how the audience is pleased—it is a matter of how much, and a matter of how many. If one finds a message which strikes the nearest the average of theatergoers, by and large, he has created for himself a vastly peopled audience from which he can draw and continue to draw. If his theme or his method strike no brotherly resonance in the breast of a large portion of the communities, whereas it may pleasantly affect a smaller and select percentage of the people, the play may have merit and worth and value and may be a success, and yet never achieve a long run.

In other words, the duration of a play depends upon the numbers of various kinds of people to whom it

appeals much more than it is predicated upon the strength of appeal it has to any class or several classes.

I have carefully avoided thus far, in my little treatise, mentioning the point of observation from which I studied this bit of theater philosophy. It was as a spectator to my own play, "Help Wanted," during its seven months' run in a theater in Chicago during a season in which no other play of some hun-



MR. JACK LAIT,  
Chicago Editor and Author of "Help Wanted."

dreds endured nearly as long in a theater which during its entire career had never housed an offering which had lived there half as long.

Chicago is my town. I think I know nearly everyone of consequence in the city. On the opening night, I am quite sure, I knew everyone in the theater by his first name. A week later I could stand in the lobby and say "how-d'ye-do" to every gentleman and lady who entered. They were our first-nighters—our smart set—our "live ones," so to speak. Being somewhat of a "live one" myself, I naturally knew them all, and they were the first to flock because there was material in the play that struck a keynote in their consciousness. There are enough of this class in Chicago to keep a theater filled for about two weeks. Had the play appealed only to this desirable portion of our directory, it might have ended then and there and still have been a success, the only reason for its leaving having then been that we would have exhausted the audience for each harmonious vibration.

After the first two or three weeks, there was still a sprinkling of people that I recognized daily in the cafes, on the boulevards, in the theaters, and there began to come a number of people whom I rarely meet—merchants, financiers, business men, professors, bankers. This is a larger field than the first and it might have taken two months to exhaust it, and it probably did. We were now ten weeks old and surely now we might have gone on our way, a legitimate hit.

But out of strange places there came strange people—clerks, mechanics, Frankfortians, school teachers, street car conductors, telegraph operators, toothpick sharpeners, label pasters and many other weird and unknown individuals of the various seven tribes that go to make an American city a metropolis, and I gazed and wondered with some awe over the breadth of this thing that I had done, and I was deeply moved at the realization that I had created something human enough to strike a responding welcome in the breasts of men and women with whom, in my daily life, I have nothing in common, yet with whom unexplored and to me unknown methods of thought and realization I had unconsciously found a common denominator.

Toward the end we were down to audiences that absolutely revolutionized the play. Laughs which had been "sure-fire" the first two weeks, had ceased to be laughs at all after the first two months. Throbs which went by unnoticed the opening night and for a month thereafter, set audiences ablaze six months later. Each succeeding audience found its own thrills. They didn't know me. They didn't chuckle like some of the first-nighters and say, "Isn't that just like Jack?" They entered cold, they listened, they found something, they sent their sisters and their grandmothers the next night.

All this I say not in braggadocio, but rather in honest wonder at this thing that I have made, which was bigger than I knew and broader than I meant. And yet I do not now claim "Help Wanted" is a better play than "Chanticleer" or that Henry Keller is a greater artist than Maude Adams. I merely claim, from my observation, that more people liked the one than liked the other. Is it mediocrity and does this mediocrity mean a failure to rise to the heights or a manner of staying on the ground?

I think this quality, no matter how much "popularity" may be regarded as indicative in other branches of refined endeavor, should be accepted as an actual as well as potential literary result. A flower may bloom in the desert, a man may shape a wonderful painting or a statue for his own edification, or a splendid soul may live in obscurity where the glow of its own divinity might elevate the world. It may not have lived in vain if it leaves an impression for the better on one other being. The play is not of this family. By its construction, by the anatomy of its being read by hired interpreters, it is essentially an offering for many people. If it fails to draw that public, it has failed to please that public. Therefore it has failed of its mission. Plays are written to be read in solitude. They must be enounced in the theater. A painting may hang in a garret and can be a work of art; a play must play in the theater, and if it cannot do that, is it a work of art?

With these physical necessities developed by dramatic form into axioms, is an author an artist if he creates and offers a play which people will not go to see? Should he not seek and fit into this average vibration, and is not the long run the last word in determining, if nothing else, the stretch of his accomplishment?



## MADAME CRITIC

**A**LMOST everybody is home now. Just stroll along Broadway and see if it isn't so. Such cordiality could never happen on any other street in this country. No wonder professionals pined in prose for Broadway until they were driven to verse about Dear Old Herald Square and all the other locations which could offer the slightest excuse for thanksgiving in song.

When you learn that every lamp post along the Gay White Way has its special distinction in the affections of players who have passed it and stood beneath it while confiding their triumphs or disappointments—chiefly the former, for somehow disappointments do not harmonize with the exhilarating atmosphere whirling about Broadway—then, perhaps those who are not familiar with the street can in a measure understand with what joy its children walk upon its cheerful sidewalks and call out in the midst of an engrossing conversation, "Hello, Charlie! When did you get back?" or, "How are you, Ben? Signed yet?" or "Well, well, old Joe! Thought you were out on the Coast!"

A ten minute conversation on Broadway can furnish many surprises to the conversationalist. Just try standing still for that length of time and watch the people about you. They are all there. The quietly-dressed leading woman, noted for her poise and distinction, is bound to pass just as well as the little chorus girl. The former walks quickly and never looks to right or left. She gives the impression that a manager's office is her destination, and she wishes to arrive there as unostentatiously as possible. Her manner is unquestionably that of Fifth Avenue with her car waiting at the curb. Her face is as innocent of paint and powder as is a new born babe's.

How can the stranger know that she is an actress, you ask? Why, by the manuscript under her arm. That is her part. She has just read it and is on her way to the manager's office in order to express her opinion of it.

But why may she not be mistaken for a woman playwright? the reader inquires. Oh, she walks on Broadway, too, but she never carries her manuscript. No, she has learned to send it by express. Time was when playwrights, both men and women, might be detected by their intellectual burdens, but experience proved that no manager would hear a play *sur le champ*. Besides, it is so much more dignified not to appear to be in a hurry about a decision. Then, too, there are so many playwrights these days that one cannot really afford to urge a hasty reading.

The little chorus girl is so different in every way from the leading woman. She has an interrogation curl plastered on each side of her pink-lobed ears. Her hair is usually very dark, or very light, or very red. It is seldom non-committal in tone. She wears the latest hat. Just at present it is turban shape with a white bird-brest around it. There have been four distinct changes in hat fashions since Spring, but she is never behind the mode. Then, too, she follows the lines of the figure, as recommended by the great fashion authorities in Paris. You will never see her with a Fritzi Scheff wasp waist. Not she. She used to be proud of her tiny belt measurement, but no longer. She now believes in the figure untrammelled. Accordingly, her waist measures even more than it did last winter when she first became convinced that the proper thing to do was to let out her curves a bit.

But would anyone have thought that she could be persuaded to attain the broad-waisted effect which is now here? Ever since I can remember, doctors have rallied without avail at the tortuous corset. Then a miracle happened, and before the reformers could realize how it had happened, all up-to-date females with real figures were cultivating the long-lost Venus waist.

Some of those seen on Broadway have dispensed with corsets entirely. I can't help but think, however, how dreadful it will be if some heartless French dress-maker should suddenly be seized with a whim to send us all back to the abandoned steel harness of a year ago.

But, to return to the child of the rows. She slides along with an unmistakable tango accent in her glide. And she is very much powdered and eyelashed and theater rouged and lip-ped. Oh such red lips! They could rival those of any Parisienne I have ever seen. But when she smiles, as she does so frequently when someone calls out a "Hello," her teeth are usually very white and pretty and her mouth seems made only for smiles. If its corners are ever wet by dropping tears, Broadway mustn't suspect. She trips along, nodding and laughing her replies to acquaintances. Just a little moth fluttering in a ray of sunlight.

But the leading woman and the chorus girl are only two of the varied interesting feminine types on Broadway.

There are the men.

Men, men, men!

They stand there in ones, twos, groups, lines, even little crowds in front of some popular manager's office, or near favorite corners. Really, one finds a right goodly company on Broadway anywhere from the Knickerbocker Theater up to the Palace. It's wonderful how the boundary lines of the Rialto shift from year to year. Herald Square is no longer a favored spot. Times Square superseded it long ago. The encroachment was gradual, but it happened. And now the Actors Happy Meeting Grounds are centered about Forty-second Street.

It was not so long ago that an order went forth from Broadway shopkeepers that actors would not be permitted to interfere with their prospective trade by standing on the sidewalks in front of their doors and windows. This ruling was rigidly enforced for



MISS ETHEL SYKES.

Who Was Engaged for a Musical Production by Singing Into a Graphophone.

a time, and if players wanted to talk they were compelled to walk. Evidently the police have now forgotten instructions, or perhaps business has been so discouraging for the shopkeepers that to look out and see a few men standing in front of their stores is more cheerful than to gaze on a fast-moving throng that has no time nor inclination to buy. At any rate, the chatters stand unmolested at present.

After all, what harm did they do by occupying a little of the sidewalk? If the shopkeepers reflected that they really gave atmosphere to Broadway and were a great delight to summer visitors, they would not object to their usurpation.

Human nature is much the same, whether in a big city or a village. Broadway affords players the same opportunity as does the corner grocery in a town like Culpepper, Va., where the best-known citizens do not consider it beneath their dignity to sit a while and swap war-time reminiscences; only on Broadway they stand, and it's theatrical engagements they talk about, and they are mostly of recent occurrence.

For my part, I like to watch the life and color of the Rialto. And I think it so silly and pretentious to hear an actor or actress say—as I have heard one or two remark—"I never go on Broadway. It is so vulgar. I must prefer Fifth Avenue, don't you? It's so much more exclusive, don't you know?"

I couldn't help smiling when I recalled how that same speaker had walked Broadway for years, haunting the managers' offices in search of a position. The majority of managers still have their offices on the same old street, and I wonder what the exclusive individuals do when they are called for appointments at the managers' convenience.

I caught sight of May Irwin the other day. She has not become too great to pass along the White Way when occasion calls. She didn't disdain stopping for a moment to chat with an old friend, either. And this happened at the corner of Forty-third Street. May Irwin, I believe, will always be big enough in her ideas never even to think of assuming the exclusive, highly-successful, Lead-me-to-Fifth-Avenue-quick-pose. She had the same jolly smile and hearty handshake that has always made her audiences her adorers.

Robert Mantell was another who passed with bright eyes and youthful step. Mr. Mantell is dignity itself, and good breeding, and has the personality of a man who has achieved things in his profession but is still unspoiled.

Then there came Blanche Duffield, who has charmed New York all season with her beautiful voice as the prima donna of "Sari." Miss Duffield is always in danger of being caught in the Grand Opera net. I don't know what her plans for next season are, but it would not surprise me to learn at any time that she has at last succumbed to a tempting offer from a grand opera manager. She is an indefatigable student and knows most of the opera roles, so that she could sing them without preparation. Miss Duffield is leaving town to spend her vacation with Alice Neilson and Mme. Fremstadt at a Maine retreat.

So, you see, the shining lights, as well as the lesser ones, are still to be found on the Way, and they have only kind words for it. MADAME CRITIC.

## HIS LIBRETTO

He wrote a libretto, a ripping libretto, contrived and constructed to fasten his fame; a charming libretto, a dainty libretto to wed with the music composed for the same. He took this libretto, this luring libretto, to some great producer whose name we all know, who said in a canter, "I'll do it instantly, and it shall be staged by the famous Jim Crow." They staged this libretto, this heaven-born libretto, and cut out its "innards" and filled it with slush; they lopped off its head-piece and likewise its tail-piece;—to the author, protesting, they simply said, "Hush." In the scene where young Daphne was meant to meet Chloe and whisper soft phrases elate and insipid, they stuck in two niggers, most classical figures, who bucked, winged and tangoed until they were tired. And where in a lyrical mood he had jingled some verses to hit off the talk of the times, two Dutch comics mingled and kicked themselves "shingled" and uttered wild warwhoops in place of his rhymes. And when the librettist wailed long in his anguish, a chorus cried out: "What 'n hell does he know? Does he dare to be flouting, disputing and doubting the world renowned skill of the only Jim Crow?" And so when they buried this well-meant libretto, this thrilling libretto, with sparkle aglow, the author crept slowly to where it lay lowly, and wrote on its tombstone: "It died of Jim Crow."

STUDY ROSENBERG.

## DR. WALLACE VINDICATED

The three hundred and fiftieth anniversary of Shakespeare's birth is signified by recognition in England of the correctness of the determination of the site of the Globe Theater as made by Dr. and Mrs. Charles William Wallace, the American scholars, who have thrown new light upon Shakespeare's life in London. In 1609, under the direction of Sir Sidney Lee, Sir Beerbohm Tree and others, a tablet was affixed to the wall of a brewery south of Maiden Lane informing the world that the building occupied the site of the famous playhouse. This was done in face of the published researches of the Wallaces, who have their revenge now in the editorial endorsement by the London Times of their view that the Globe was north of Maiden Lane. In two articles in the Times Dr. Wallace gives the reasoning, and some of the documentary evidence, which compelled him and his wife to the new idea of the location. He also hints at an interesting story regarding the origin and perpetuation of what he calls "the brewery tradition."—*Toledo Blade*.

## DRAWING THE LINE

(From the Woodstock, Canada, Sentinel-Review.)

Martin Harvey's idea of cementing the Empire by encouraging British dramas and British actors has its attractions. There are good British dramas and good English actors, and the more of them that come over here the better it will be for us, and the better we shall like it. But there are British dramas and British actors that are not so good. Are we to accept them, too, for the sake of the flag? Some people may think that such a mixture of loyalty and literature and art would eventually prove unpalatable. There are good American plays and good American players, just as there are bad American plays and bad American actors. The rational thing to do, it would seem, would be not to introduce politics or geography into the drama at all, but to draw the line between what is good and what is bad, making the most of the best we can get.



## POPULAR MANAGERS

Mr. H. J. Geiselman, manager of the City Opera House, Loudonville, Ohio, has got things started in Loudonville and the crowds coming his way. He has been manager of this theater for only one season and was so well liked that he was reappointed by the City Council.

This theater is said to be one of the most beautiful playhouses in the State of Ohio. Although the town



MR. H. J. GEISELMAN,  
Manager City Opera House, Loudonville, O.

is small, it has a great drawing population, which makes it one of the best show towns in the State.

Mr. Geiselman is popular with the theatergoing public as well as with visiting managers, and since his appointment as manager has introduced a number of improvements.

### WHY WE AMUSE LONDON

(From the New York Sun.)

But London is not without New York successes this Summer. "Potash and Perlmutter," as well as the eminent Sam Bernard of Birmingham and the Duke of York's Theater, has been taken to the British heart. And in the fortune of these two American essays in entertainment lies an explanation of the attitude of British playgoers toward what America has to send them.

In the stories of Montague Glass the two heroes mutter and guggle a gibberish that is as grotesque as the speech of civilized human beings well could be. It must be most difficult for London audiences to understand. Sam Bernard sputters his fractured English with the German gutturals, and London holds its sides. The eccentricities of "Mrs. Wiggs of the Cabbage Patch" were to West End theatergoers the height of American humor. Of such stuff are the American plays, successful in London, made.

It is more or less possible to observe a character common to all these works. Every one made the American a strange and uncouth creature, speaking in all but unknown English, in appearance more or less outlandish and in demeanor altogether different from the Englishman. To the English public searching for amusement our plays may be highly diverting, but when they attempt to deal with any higher civilization or to offer what may be aesthetic or artistic in another sense of the word they court failure. In other words, to enjoy the American on the stage English audiences must be able to laugh at, not with, him. There have been exceptions to this rule. But it has held good in the majority of cases.

Some time ago Gus Schike, the producer, told me that the opportunities for a good producer were so good in England that he had no idea of returning to New York for many months, says a London correspondent in the Chicago Tribune. Evidently Ned Wayburn agrees with him, for, despite his trying experience with the Hippodrome and its czar, Albert de Courville, Wayburn has just opened an expensive suite of offices in the Ancaster Building in Cranbourne Street, which forms part of London's "Great White Way." With his usual modesty Wayburn has his name in enormous letters on each of his five big windows, and in case there be any one who has never heard of the great and only Ned he has added in bold gilt letters: "Promoter, Producer," "Stage Craft," and "Novel Ideas."

## ADAM II.

### Remarkable Figure Invented by an Englishman— Result of a Dream

To procure a profitable invention as the result of a dream is an uncommon occurrence, but it is the claim of Charcot, at the Palace, Sunderland, that solely as the result of a dream he has perfected an invention whereby he has not merely baffled theatrical managers and the like, but also men of science and engineering skill. In an interview with a *Chronicle* representative, Mr. Charcot mentioned that in the earliest days of his youth he had dabbled in the "dark sciences," and for years he yearned to produce something of a mysterious nature. This desire grew upon him until he thought of little else for quite a time. Evidently his mind became so impregnated with it that he dreamt regularly of the idea. At any rate he dreamt one night that he saw the figure of a "man" whose eyes were lit by a dazzling fire, the like of which he had never seen before. The "man," or figure, did everything a human being could do, but never spoke a word. To Mr. Charcot's utter astonishment the whole of the figure fell to pieces, and almost immediately by some means or other at once went together again.

Charcot's purpose was now set. He must construct a figure like that. For years he was engaged on the task, and sought the assistance of engineers and electricians in all parts of the world. Often the idea seemed hopelessly foolish and impracticable, until a few weeks ago he discovered the key to the problem, and solved it. It had proved a heart-breaking work, but now that it has succeeded Mr. Charcot is well rewarded. He has been deluged with inquiries from theatrical syndicates and the like, and intends to take his "man" on a tour of the "halls." One of the first places to be visited will be Newcastle.

According to Mr. Charcot, Edison once exercised his wonderful brain in an endeavor to make a figure walk, but only succeeded in making it take a few steps; when it fell down. Now the figure of "Adam" can take steps in all directions, of which fact the *Chronicle* representative had ocular demonstration. It can act the part of a human being to perfection except in one matter—it has not the gift of speech. Despite this limitation it is a wonderful invention, and what the motive power is that propels it across a room, causes it to sit down, salute, act the part of a bandmaster, drill, shoot with a rifle, etc., remains the secret of the inventor. Doubtless it will puzzle audiences at halls of amusement, too, for the remarkable feature of the whole contrivance is that right before the spectator an arm or a leg can be taken off and put on again or the whole structure taken apart piecemeal and put together again without interfering with its activities. A not inappropriate name has been conferred on the figure; it is "Adam, the Wireless Man."

### WHO WROTE SHAKESPEARE?

To the Editor of the *Sun*—Sir: A whole lot, wrote Shakespeare; but I doubt, Shakespeare having written, the Works in tribulation, to him. By careful scrutiny, it gradually appears evident, by the strange wording, and broken Stileing, we are confronted, with a Work, from a Original, in a different Language, Eminate, from a People of deep mental development, advanced in the Culture far above, the English Classic of his Time, and it is clear, the Work as in curculate distribution, a Translated adoption, from a different Foreign Voter; in Translated Issue, as authorship, and probably, taken from American Nations of Advanced Culture, adapt, Similitude by the Artichologie Technic, of Marperit Architecture in its magnificent Structure, a People of such Simultane development, as veyed by the Ruins, Mexico, C. America Colorado, Ariz., N Mexico, Peru—and the various Districts of Explored Archiologie of the Americas.

S. S. HARM.

Expert Specialist Research, American Bible Geography 1870-96. Orig. Manuscript, Supplement Map. Charts, to the Chapt: of Bible Caldean Text (in conform adjustment, to extract, from the Legal Survey Maps of the Americas:) Presented to Public Library of N York Nov 11, 1911. Lib. Bulletin, Vol. 1911, P. 772. this Map instigated, and Directed, Explorer, Excav. Expedition of the Americas—1896-1904-7, in Result, by the Fossil Specimen Recovered. Dedicate Archiologie Departement—Mus. of Nat. Hist. of America 1898-1914: (see *Cronicle*: N. Paper 1911-1897.

PROFESSOR EDGAR STILLMAN KELLEY's warm reception in Germany, and the splendid newspaper notices given to his "New England" symphony and his string quartette there after both had been heard in this country and treated in lachrymical fashion by the composer's fellow countrymen, seem to point out a new way for Americans to become musically independent. There are many other musically independent American musicians now singing, playing, composing and teaching successfully in Europe.—*Musical Courier*.



## Personal



BALSAH.—Owing to the closing of the stock companies at Canton and Youngstown, Mr. Charles Balsah has gone to his Summer home at Jackson, Mich., for a vacation.

DAEVER.—Miss Constance Drever, who appears in this column, is a gifted London favorite, who first



MISS CONSTANCE DREVER,  
Popular London Favorite and Original Merry Widow.

sang the title-role of "The Merry Widow" in the British capital and afterwards sang the same role with equal success in Paris in the French language. In 1911 she scored her greatest triumph in the original London production of "The Chocolate Soldier." Since then she has sung the leading role in "Gypsy Love," which was extremely popular in London. She is now engaged for Dr. Marshall-Hall's dramatic opera, "Stella."

DAVIER.—Acton Davies has covered his connection with the *New York Evening Sun*, whose dramatic reviewer he has been since 1908. It is understood that his four-year contract with the paper expired this month. He may become associated with one of the New York dailies, or turn his attention entirely to motion pictures or playwriting. He has not announced his plans. Mr. Lawrence Reamer, the dramatic critic of the morning edition of the *Sun*, is figured on as the one most likely to succeed him. This, with that of the *Press*, makes two vacancies on the New York dailies, which will have to be filled before the season opens. Adolph Klausner's place on the *Times*, too, is still under debate by the management of that paper.

HACKETT.—James K. Hackett, upon his recent return from Europe, vehemently denied that he had gone abroad to seek a title of Baron because he had inherited great wealth. "It is ridiculous not," said Mr. Hackett, "the American Continent was here before Columbus discovered it. My pedigree has been in my possession since I was a boy of twelve. If I should be such a fool to seek a title because I had, through heritage acquired wealth, then our American institutions would have failed; but, thank heaven, as far as I personally am concerned in that respect, I have not failed. I am an American."

OPP.—The Arosa cure is working wonders for Julie Opp (Mrs. William Faversham), and her husband in a very hopeful letter says that he expects her to return to the stage next Winter. The Favershams will return to this country in July. Miss Opp will go with her two boys to Lake Placid, and Mr. Faversham will plunge into the work of production for next season. He has practically unlimited backing and everything in the way of co-operation that an actor-manager can desire. All this, however, means little to him compared with his joy over Mrs. Faversham's return to health.

NEESMITH.—Miss Ottala Neesmith has been engaged by David Belasco for an early production. Miss Neesmith has been making a fine record in her profession as a young and talented leading woman.



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Secretary and Manager

## SUBSCRIPTIONS

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## "ENGLISH AS SHE IS SPOKE"

There is a firmly-rooted belief among the heterogeneous mass of Londoners who contribute to the papers on theatrical subjects that Americans are incapable of writing good English.

Notwithstanding the fact that American literature represented by the writings of WASHINGTON IRVING, EMERSON, LONGFELLOW, LOWELL, HOLMES and many, many others, is full of vigorous, well-written and refined English, these interesting recorders of the day's events in the London theaters insist on assuming a lofty attitude of patronage toward American writers, which is about as ludicrous as the cockney attempt recking with dialect to find fault now and then with the spoken English of American visitors.

It may be proper to admit a difference between the English of Piccadilly Circus and that of Times Square; but beyond this it is the old story of the pot calling the kettle black.

Some of the hide-bound London writers have been looking askance at the successes achieved by an increasing number of American plays and players. While we can only applaud the discernment of some of the defects cited in sundry of these American productions—according, as they do, with faults found with the same plays over here—we see beneath the surface of certain placid efforts to appear impartial a spirit of rancor and rage that the American invasion should bear such profitable fruit as the successes of many American comedies.

Thus we regard as wholly gratuitous a reference in one of the London reviews of "The Belle of Bond Street" to the English spoken in this hodge-

podge of dialect and millinery. The writer assumes that this farce has had a big vogue in New York, which is not the truth. Even with the prestige of GARY DESLYS's presence in the cast, it sustained but fifty-four performances in all. The writer further assumes that "the original libretto was first done into choice American to suit New York."

New York is not peevish on the subject of criticism. It can bear up patiently even under this reflection on the purity of its diction; but it is due this particular London critic to explain that the speeches spoken by Mr. BERNARD in "The Belle of Bond Street" are not characteristic of New York, unless we accept the Ghetto or a section of the Bronx. The speech of the rich Mr. Hoggensheimer is largely the invention of Mr. BERNARD. It is a composite of verbal eccentricities for which New York is neither legally nor morally responsible, any more than London is responsible for Mr. CHEVALIER's inspiring costermongers and their dialects.

With an occasional jolt from dear old Lannon, New York hopes to be as just and fair to the English tongue as it can be, despite Mr. BERNARD and Mr. CHEVALIER.

## PLAYS AND OTHER PLAYS

In the last analysis, there are just two classes of plays and two classes of playgoers.

Though this may be set down as an axiom, it is less easy to define either the plays or their patrons.

The one class may be described as the play of events, the second as the play of ideas. One deals with sharply sketched characters and situations, with a tendency to present the plot in the form of action and entertain the audience with an element of surprise. The other lays stress upon the development of a situation which is fundamentally idealistic, depending less on action and movement than on manifestations of mental operations and processes.

The potential appeal is essentially as distinct as a Sherlock Holmes story and a poem by LONGFELLOW. Five playgoers perhaps prefer a novel to one who prefers a poem; yet the great reserve public which includes the cultured element of society is far more thrilled by a unique manifestation of character, or the exploitation of a novel idea under a complex aspect, than by the sheer

mechanics of a drama popular with the masses.

The playgoer who delights in the free and untrammelled play of the imagination in its refined manifestations seldom fails to share the purely sensual joys of the man in the pit who applauds the picturesque conventions of the stage; but a decidedly progressive step is implied in the man who can be engrossed in the rarer atmosphere of an intellectual masterwork.

To the play of events, characterization is necessary only to the extent of developing the plot; to the play of ideas it is necessary to make character dominant; the interest in one grows out of the story, in the other it develops from the exploitation of an idea through the medium of character.

Wholesome melodrama—and the majority of good plays are at bottom refined melodrama—is a stimulating form of dramatic entertainment, and stage technique of dealing with situations and applying the color is its first requisite; but a deeper reading of human motives and impulses is required for the writing of a play of ideas.

The accurate interpretation of character and the logical accounting for human actions is the more exacting art of the two, but the greater artist is he who combines successfully the skill of the technician with the correct reading of the human will.

## BOOK REVIEW

THE SOCIAL SIGNIFICANCE OF THE MODERN DRAMA, by Emma Goldman. Boston: Richard G. Badger: Toronto: The Copp Clark Co., Ltd. Pp. 318. Price, \$1 net.

Emma Goldman is better known as a propagandist for Socialism on the stump than as a writer on artistic subjects, particularly the modern drama, although she has chosen the drama as the theme of a number of public lectures. But she is an interesting writer—and a graceful one—as well as an interesting woman devoting her life to a cause.

The present book is a readable volume as a critical examination of epochal plays, whatever we may say of her point of view, whether we approve that point of view or repudiate it. Her attitude toward the art of the drama is that of the utilitarian rather than that of the idealist. She interprets liberally Strindberg's dictum that the modern artist is "a lay preacher popularizing the pressing question of his time," clearly the confession of a realist, which sponsors what many regard the "unpleasant" note in the representative plays of the day.

"We in America," she says, "have so far looked upon the theater as a place of amusement only, exclusive of ideas and inspiration. . . . As to the native drama, America has so far produced very little worthy to be considered in a social light." But she concedes very commendable beginnings in this direction within recent years, citing Walter's "The Eastward Way," Butler Davenport's "Keeping Up Appearances," and "Nowadays" of George Middleton.

True, these mirror the complex struggle of life, and we may well rate "The Eastward Way," a play instinct with a peculiarly American spirit and character; but we do not follow the author to the full bent of her views. There is a broad distinction between the plays written merely to amuse and the plays that tell a heart story, without actually mirroring the complex conditions of society. The stage should not be always regarded as a lecture platform and pulpit. There is a vast class of theatergoers with whom Miss Goldman has lost touch, who find intellectual distraction, rest and recreation in the mere play of the imagination and the ingenious force of fancy of the human mind.

This category is constituted of an admirable class of drama, to which Shakespeare has contributed largely. Its purpose is to amuse, though not to amuse the unthinking, the ignorant, nor those to whom the gift of playful fancy has been denied. With all the admiration we have for "The Weavers," "The Awakening of Spring," "Ghosts," "Nacht Asil," and that class

of plays, as the component element of the great school of international drama, heaven defend us from an overplus of the doctrine of despair and blighted hopes, if in them alone we are to recognize the true significance of the modern drama.

Along with Sophocles we like the contrast of Aristophanes, and with "King Lear" we like the happy diversions of Puck in "A Midsummer Night's Dream" and "The Merry Wives of Windsor," whether they portend any reflection of actual life or are the mere coinage of the fertile brain of a poet.

It is only the silly nonsense, the undigestible garbage of the unimaginative that should be rejected on the stage. "Damaged Goods" has its legitimate place alongside of "An Enemy of the People," or "Father" of Strindberg; but the stage also has a mission to uplift the drooping spirits of affliction by its Palsiffs and Sir Toby Belches, its clowns and columbines, as well as to uplift the morals and intellect of those in need of uplifting influences through the medium of the theater. There is a decided ethical value in "Pudd'nhead Wilson," for instance, since it acquaints us with characters of a bygone age and elaborates an ingenious conceit of the imagination. We cannot be too categorical as to what is the precise thing that makes up drama. If it is good drama, it is good despite narrowly defined lines of demarcation, classification and categories.

The interesting element of Miss Goldman's book is her exhaustive studies of a long series of well-known dramas. These studies include examples of the Scandinavian drama, the German, represented by Sudermann, Hauptmann, and Wedekind; the French, including Maeterlinck, Rostand, and Brieux; the English: Shaw, Galsworthy, Houghton, and Miss Boverby; the Irish: Yeats, Robinson, and Murray; and the Russian, represented by Tolstoy, Tchekhov, Gorki, and Andreyev. Needless to say, these represent the giant figures of misery which appeal so strongly to the fancy of those who have a genius for seeing only the dark side of life; who find intellectual relaxation in contemplating only the sources of unhappiness. If drama reflects as in a mirror the complex conditions of life, it certainly does not mirror only the wretched struggle for existence of the poor, the persecution of the virtuous, the defeat of happiness, the blighting of all hopes. There is a middle ground as well, and the other extreme—the side of happiness and light—with which the modern drama concerns itself, and must concern itself, to be a true mirror of life.

F. P. R.

## EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *THE MIRROR's* letter-list or forwarded to their private addresses if on file in *THE MIRROR's* office. No questions answered by mail.)

A. J. Lewis, New York.—We have no information that the play contest of the Brownell-Stork Stock company has ever been decided.

F. V. B., New York.—We do not know whether Elizabeth Brice is to appear soon in a New York production. F. Higfield, Jr., recently announced that he had engaged Miss Brice to star in "The Cradle of Love," a musical production. It is uncertain when this production will take place.

Roscoe Acron, Indianapolis.—(1) Apply to Register of Copyrights, Library of Congress, Washington, D. C., for blank form "dramatic composition," fill out and certify before a notary; then send to Register with one typewritten copy of play, accompanied by \$1 registration fee. (2) Consult the columns of *THE MIRROR* for the names of producing managers. Our advice is to send M. play to a reliable play agency to handle on a commission.

R. H.—1. We have been answering questions regarding the player you name in very recent issues of *THE MIRROR*, and refer you to them. 2. "Omar" will not be presented in New York city next season, as it is booked for a long tour of the country. Later the play will probably be seen at the Grand Opera House. 3. *THE MIRROR* prints all news of interest to and about players, and your interest in the actor named will be well repaid by watching its columns. You should become a subscriber.



## ON THE RIALTO

Morton Redlich, the talented young actress, late with Donald Robinson's Drama Players, is married and has retired from public life. In reply to the inquiry by a friend as to whether she meant to return to the stage, she said: "No; I would rather have a family around me than a lot of critics."

An enterprising statistician on the London sketch has compiled the "damns" and "devils" which testy old Grumpy gives vent to in the second act, those of the first act not being available:

Damn the devil..... 1 time  
Devil the devil..... 1 time  
Damn the devil..... 1 time  
Devil the devil..... 1 time  
Oh, my God..... 1 time

"And every time the house roars with laughter," adds the sketch.

"People's Theaters," those matinees and Sundays which are reserved for societies of workmen in Germany, have been introduced in England through the agency of Sir Herbert Tree. Shaw's "Pygmalion" was the piece de resistance at prices ranging from 6 cents to 60 cents. The workmen are said to have howled with delight at the opprobrious "bloody" and the cockney dialect of the modern Galates. The experiment proved successful financially.

Wallace Munro, under date of June 19, reports from San Francisco that the indications for the success of his All-Star Players in the Pacific Coast metropolis are very encouraging, notwithstanding the fact that theatrical business there is considered bad by those who have been on the ground recently. The company opened on Monday, June 22, in "The Importance of Being Earnest," the entire company having arrived from New York on June 18.

Robert Misch, the German dramatist, has recently appeared before the public with two librettos. One, "The Vivandiere," had Engelbert Humperdinck for its composer, and deals with characters of the period of the war of Liberation against Napoleon (1813). The other, "The Dream Princess," was composed by William Guttman, a well-known concert singer. Misch wrote the unique satire, "The Eternal Feminine," in which Margaret Anglin delighted the public outside of New York about ten years ago.

Henry Irving Dodge and Francis Wilson have been friends for years. When Mr. Dodge's new play, "The Love Thought," was presented recently, it was observed that the dialogue in the first act contained a graceful compliment to the comedian. The scene was a public library in a small town. A man enters and asks the attendant for "Wilson on Jefferson." "You mean Woodrow Wilson on Washington," she responds. "No, I don't," he says, with some indignation. "I mean Francis Wilson on Joseph Jefferson." The book in question is a formidable volume that occupies a niche in every theatrical library of account.

Charles Dillingham announced several days ago that he was looking for pretty girls with good voices for his Fall productions. Mr. Dillingham arranged with a talking machine company to record the voices at their agencies in the different cities, and suggested that these records, together with photographs of the applicant, be sent to the Globe Theater for consideration. The first record and photograph which arrived at the office was sent by Miss Ethel Sykes, of Chicago. Miss Sykes in her letter to Mr. Burnside asked to be assigned to the new Montgomery and Stone production. The record sent by Miss Sykes disclosed a contralto voice of unusual quality. A contract for the coming season was sent to her. All applications and records should arrive at the Globe Theater not later than July 15.

## NEW THEATER FOR HARLEM

The Higgins Estate is said to have leased for a period extending over 200 years the group of twelve buildings at 312 to 322 West 125th St. and 331 to 331 West 134th Street. The leases intend to erect a theater on the site.

## HERALD SQ. THEATER SOLD

Popular Playhouse Included in Big Real Estate Deal—Skyscraper Planned

The Herald Square Theater, at Broadway and Thirty-fifth Street, and all the property to the north as far as Thirty-sixth Street, has been sold for about \$2,000,000 to William Henry Barnum and William Everett, Jr., who plan a twelve-story office building to cover the entire tract. The property was purchased from Charles Johnson, whose family has owned most of the plot for more than sixty years. The site of the Herald Square Theater has been used for amusement purposes since 1875, when a building erected there as the Colosseum, housed two successful panoramas. Soon after the building was removed to Philadelphia and in 1878 an aquarium was erected by Charles Heiche. After the novelty of the fishes wore off, it was turned into a museum, and General and Mrs. Tom Thumb, among others, were engaged to attract the public. In 1883 Hyde and Bohman took a long lease of the plot and erected a theater which they named the New Park, equipping it with the furnishings of Edwin Booth's old theater at Sixth Avenue and Twenty-third Street. In 1884 Harrigan and Hart, whose theater had been destroyed by fire, took the house. The next year Hart withdrew and Edward Harrigan opened it as Harrigan's Park Theater.

In 1894 the theater was entirely rebuilt and opened in the Fall as the Herald Square Theater, with Richard Mansfield in "Arms and the Man" as the attraction. Many important productions have taken place there, among which were "Rob Roy," "The Heart of Maryland," "Pudd'nhead Wilson," "Quo Vadis," and "The Children of the Ghetto." Since 1901 it has been under the control of the Shuberts. It was this firm's first theater in New York. Six years ago the name was changed to Low Field's Herald Square Theater, Fields taking it after his break with Joe Weber. For the past two years it has been devoted to vaudeville and motion pictures.

The Mirror of June 18, 1910, contained a comprehensive and interesting account of the Herald Square's history. At that time it was reported that the Shuberts had purchased the entire block on Broadway between Thirty-fifth and Thirty-sixth Streets.

## REPERTOIRE CO. AT PHILA.

Little Theater to House Strong Company Under Direction of B. Idem Payne

PHILADELPHIA, June 29.—The Little Theater, of this city, with Emma Jay as manager, will establish a strong repertoire company under the artistic direction of B. Idem Payne, one of the Gaiety Theater, Manchester, and late of the Fine Arts Theater, Chicago, early in October.

As a result of the visit of Dixie Hines, of New York, the names of the first members engaged have been announced. They include Ian MacLaren, late leading man with Margaret Anglin; Mary Servino, who was with the company last season; Whitford Kane, a member of the Fine Arts Theater in Chicago last season; Wallace Clark, who is now directing in Canada; Hilda Anglund, the Swedish actress who created a favorable impression in Philadelphia last year when she presented "Ghosts"; Marguerite Harts, who has been a member of the Little Theater company in Chicago for two seasons, and others whose names are later to be announced. The season will commence on or about Oct. 10, and will continue for thirty weeks, during which time fifteen new plays by American, English, and Continental authors will be presented.

Mr. Payne will bring a number of new plays from England, and Mrs. Jay has already chosen a brilliant list. The company will not be conducted on "high brow" principles, but will strive to present new and original plays in the most artistic manner.

## AMATEURS IN HOFMANNSTAL DRAMA

CHICAGO, June 27.—The Wisconsin Players, an amateur dramatic organization of Milwaukee, recently at the Comedy Theater, gave Chicago its first view of the work of Hugo von Hofmannstahl, the Viennese poet-dramatist. The play selected was "The Marriage of Solitude," translated into English blank verse by Bayard Quincy Morgan. The players gave the drama an effective interpretation, the work of Laura Sherry and Margaret Furione as Solitude and Gustave especially standing out. The staging methods of Reinhardt and Craig were followed, resulting in alluring and unique color effects.

"The Marriage of Solitude" is a play of misplaced love. A young Persian woman marries a man whom she does not care for. He gives her her freedom and she goes to the man who earlier had protected his love for her only to find him in the arms of another woman, who alternately makes love to him and to his father. In the end, the woman finds she has lost both men.

## LONDON MANAGER PICKS GIRLS

Albert de Courville, manager of the London Hippodrome, is in New York selecting chorus girls for his new revue in London in the Fall. It is Mr. de Courville's endeavor to have the greatest beauty chorus in the history of the profession. (Look to your laurels, Mr. Siegfried and you, too, Mr. George Edwards). Mr. de Courville has already selected twelve of the most typical beauties from "The Passing Show of 1914."

## BOWERS DEFENDED

Nothing Offensive to Southerners in Vaudeville Act, Declares "Mirror" Correspondent

BIRMINGHAM, Ala., June 27.—Fred Bowers had quite an unpleasant experience while playing at the Lyric here last week. He was two negro boys in his act, and a reporter on an afternoon paper witnessed the act, and wrote it up in a manner calculated to stir up public opinion unfavorably. It is also said that some one approached the City Commission, and stated to them that Mr. Bowers' act had a negro and white woman on the stage at the same time. The commission forthwith ordered the act stopped, and upon a vigorous remonstrance by the management, later rescinded this action after having a board of citizens composed of prominent women to witness the performance. This board saw nothing whatever offensive in the act, and so stated in a public expression.

Mr. Bowers was justly indignant, and stated to the writer that he would not attempt to put the act on in the South another week. The writer witnessed the act, and went with a view of making a fair criticism from the standpoint of a native Southerner, and unhesitatingly states that there is nothing in the entire act that should give offense to any white man, no matter where he may live. The criticism made by the afternoon paper on this act, shows the power of the press, and the psychological effect of a criticism upon the public mind. Nothing would have been said or thought about this act unfavorably had not the criticism been written the first part of the week. Other acts have appeared here with negroes, and nothing thought of it. For example: Otis Skinner had a half dozen, Ben-Hur a dozen or more, Emma Hunting appeared at the Lyric a few weeks ago, and had two or three in a cotton field scene, and "In Old Kentucky" has played here numbers of times. The latter has a negro band, and a half dozen buck and wing dancers, but never an unfavorable criticism.

Of course, it goes without saying that if a negro appeared in any act—legitimate or vaudeville—on a par with a white person and not as a background to add a touch of local color, it would not be tolerated one moment in the South, and hardly in the North. The reason given for this intolerance is to say a word to performers throughout the country about the question of negroes on the stage. The same thing that happened to Mr. Bowers is apt to occur again. It may go all right, and then again one unfavorable criticism with the proper amount of publicity is liable to "kill" a perfectly good act. Mr. Bowers deserves great credit for the conscientious and splendid work he did under such unfavorable conditions. He made many friends here, and will get the glad hand upon his return.

JAMES EDWIN DUDMAN.

## ACTORS FIND EMPLOYMENT

Eight Hundred Playing in Repertoire in and Around Kansas City

KANSAS CITY, Mo. (Special).—Eight hundred actors are employed within three hundred miles of Kansas City.

A few years ago this artistic regiment was out of employment, but things are looking up at present for the actor whose talents limit him to small town audiences. The country airman has worked the change—airman and tent shows. It used to be the custom for actors to be idle in the summer. But the small circuit of airman in this territory has changed the whole thing. An airman circuit is commonly composed of eight towns. A repertoire company plays a town a week and then moves on. A new play is presented every night, and the variety keeps up the attendance. Some of the larger small towns have permanent stock companies under canvas, which is rather a new trick.

One Kansas City dramatic agent, Al Makinson, says he books fifty actors a week for small companies in Missouri, Kansas, Nebraska, Iowa, Oklahoma, and Arkansas. "A few years ago there was no work for these people in summer," he says. "If, by chance, they did get some sort of an engagement, it was at half salary. Now the demand is as great in summer as it is in winter, and the actors have a year around season. Not all of them are poor actors, either. It is surprising the talent that is out in the country, and many of them never aspire to the big stage."

"In a few years the popular stars will be recruited from this class, because it is great training. The small town actor is getting to be a more staple citizen, and very few of them go broke any more."

## MRS. BRONSON HOWARD DEAD

Mrs. Alice Howard, widow of Bronson Howard, the playwright, and sister of Sir Charles Wyndham, the English actor-manager, died at London, Saturday, June 20.

Mrs. Howard's death was a surprise to her friends in this city, as only two weeks ago she sailed for Europe apparently in excellent health.

Mrs. Howard was born in London and was about sixty-seven years old. She was a member of her brother's company when he first became a well-known actor and manager. Sir Charles Wyndham produced Bronson Howard's play, "Hurricane," in London in 1870, under the name of "Truth." Mrs. Howard, then Miss Alice Wyndham, first met the playwright at that time. They were married in Oct., 1880, and shortly after came to this country. Mr. Howard died Aug. 4, 1908.

## The PUBLICITY MEN

Ben H. Atwell is doing the press work for the Broadway Music Gardens, where they have dining, dancing and pictures.

Dick Lambert is doing some special press work for Margaret Livingston, who is to be seen here in "Within the Law" next season. He has already placed some excellent notices for her.

John D. Williams, of the Charles Frohman office, had an article on the birth of a play in a late issue of the Saturday Evening Post. It relates a number of interesting things about the beginnings of well-known Frohman productions.

Loney Haskell hit upon a happy thought during this warm weather when he invited the men in the matinee audience at the Victoria to take off their coats if they wished to. Many complied.

It is getting to be very dangerous for famous people to pay compliments. Because Franz Von Stryk, the eminent German artist, pronounced a certain young person the possessor of the most beautiful eyes in the world, she is as blind as a headless chicken. This is the same theater where "The Girl in the Hat" and "The Girl With the Ashen Hair" made their debuts.

Instead of the conventional display frames to hold photographs of players in the new Montgomery and Stone place that is to open the Globe Theater early next season, Charles Dillingham has arranged to show colored motion pictures of the cast and chorus in the outer lobby. Squaring of conventional display frames reminds one that Edwin A. Wolf, of the frame office, has created a departure for a pair of "blacks." Three enormous playing cards stand, half towering on each other, just outside the door of the long, bare theater. Where the diamonds should be there are diamond-shaped openings through which peer the likenesses of members of the cast.

Clive Howcome Hart, "The Bally Hoo Boy," author of the series of original skits entitled "Billiard Hobbies," now running in the Billiards Magazine each month as a feature, is resuming up from his enormous writing labors by acting as assistant manager, some agent, and sole and only Billy Hoo for the fall of 1914, where, at the Human Comedy (an illusion), is the leading attraction at Conny Island on "that Bowers" walk. As a clown jolly, being announced as "Canary, the Bally Hoo," Hart gets the crowds, holds them, and has no trouble in turning them in as fast as they come. "Billiard Hobbies," by the way, will run for the next twelve or fifteen months, as Clive Hart wrote enough of them during the past three months to last that time.

Dorothy Richardson, whose able and obliging self was very active in the Belasco press department this past season, and who is now assisting the writers in diverse other capacities, had the opportunity recently to purchase a horse which developed a whole blood-sure Home fall of equine disease. She has brought suit to recover \$100 from the producer dealer who is alleged to have sold the animal to her under the representation that it was sound of wind and limb. The horse was being driven to the 800-acre farm which Mrs. Richardson owns at Fallstown, N. J., when a neighbor observed that something was wrong with it and reported it to the State Agricultural Department, which promptly made an official report that it not only had glanders, but also tuberculosis and cirrhosis of the liver.

## CANADA THEATERS CHANGE HANDS

BOWEN, Ont., June 27.—The Western Canada Theaters, Ltd., of which C. P. Walker, of Winnipeg, is general manager, has taken over the Empire Theater in Edmonton, the Sherman Grand Theater at Calgary, and houses in Regina, Saskatoon and two other western points, formerly controlled by W. H. Sherman, of Calgary, and his associates. The future looking for these houses will be through a central office, also playing the Orpheum attractions. The Empire Theater is now undergoing alterations. Mr. Sherman and Arthur Arisworth have a small vaudeville circuit in Western Canada, and also manage several road companies, such as those which played "The Hookey" and "The Barrier" here last season. These companies and vaudeville acts will be directed from Mr. Sherman's office in Calgary.

Archer Wolfe.

## ISADORA DUNCAN PROTESTS

PANAMA, June 26.—Madame Isadora Duncan, the American dancer, has secured an injunction in the Paris courts against the management of the Cigale Music Hall restraining it from using her name in a revue.

Madame Duncan took exception to a scene burlesquing her dancing school. The scene will be retained in the revue without any personal reference to the dancer.



## NEXT SEASON BUSY

That Is, If the Managers Carry Out All Their Many Prospective New Productions

As a final spurt before the last gasp of the waning season, most of the leading New York managers made interesting announcements concerning their plans for the new theatrical year of 1914-1915. To be sure, the return from the annual pilgrimages to the Continent and the consequent stocking about of ship news reporters, may have had something to do with their loquacity. But, in all events, the announcements make good reading, and afford some pleasant speculation with which to while away the summer months "at liberty." In all likelihood, considerably over a third of the productions announced will actually see the light of day—or, we should say, footlights—so accept the rest in a spirit of optimism.

### Ames and Belasco

WINTHROP AMES, of course, will have for his most eagerly awaited production of the season the \$10,000 prize play, "Children of Earth," from the pen of Alice Brown, the novelist. He also has the American rights to Alfred Sutor's new drama, "The Two Virtues," which has been seen in London, not to ignore a play by Beulah M. Dix, entitled "The Lonely Lady."

PHILIP BARTHOLOMEW, having quite recovered from his unfavorable reception of "Kiss Me Quick," and in New York, of "When Dreams Come True," will return to the managerial ranks with an operetta of which he himself wrote the libretto. The music has been composed by Silvio Hein. It is entitled "The Model Maid." Particular mention is made of the fact that it has a large cast of principals and no chorus, although there will be a few here and there to remember that the Shuberts some time ago produced "Madame Troubadour," which dispensed with that time-honored institution.

DAVID BELASCO usually has most of his plans all made out some two or three seasons in advance, but they are news to the theatrical world, because he guards them so carefully. In future, all of his New York productions will be made at the Belasco Theater, because it is now the only house in this city under his control. The Republic was given up this past season. First on the list of the New York productions will be "The Vanishing Bride," a three-act farce, adapted from a foreign source by Sydney Rosenfeld. It is said that an actress, virtually unknown to Broadway, will be sprung upon New York as a surprise in the leading role. In the cast will be Janet Beecher, who recently entered into a two years' contract with Belasco to create new parts in his new productions. Immediately following "The Vanishing Bride" will probably be "What's Wrong?" by John Frederick Ballard, author of "Believe Me, Xantippe." This was tried out on May 4 in Washington, with a cast including Janet Beecher, Mabel Turner, Bickie Ling, J. W. Kennedy, Dorothy Walters, Frederick Burton, Russell Simpson, Percy Helton, and William Dixon. Then Leo Ditrichstein is to be seen in an adaptation made by himself from the Hungarian, and entitled "The Legend of the Wolf." Mr. Ditrichstein is at present in Europe resting. Frances Starr will have a new play as soon as she completes a ten weeks' tour in "The Secret."

### Brady's Budget

WILLIAM A. BRADY's most elaborate production will probably be Arthur Collins's big Drury Lane spectacular melodrama, "Sealed Orders." He will stage it in conjunction with the Shuberts at the Manhattan Opera House in the Fall. The stage rights of "The Lone Wolf," a novel by Louis Joseph Vance, have been secured by Mr. Brady, and he will undoubtedly offer a dramatization within a short time. "Sylvia Runs Away," the comedy by Robert Housum, dramatic editor of the Cleveland Leader, promises to be a most successful piece. It was tried out out of town, with Alice Brady as Sylvia, and Geraldine O'Brien, Albert Brown, Ned A. Sparks, Elmer Booth, J. K. Hutchinson, and Sidney Macey in her support. The version of "Les Petites," by Lucienne Nepoly, and called in English "The Elder Son" (not to be confused with Galsworthy's play, "The Eldest Son"), was produced at Stamford, Conn., April 21, and also went well. The

cast then included Lynn Hammond, Gertrude Berkeley, Carl Smith, Madeline Moore, Henry Hall, Robert Adams, Blanche Burnes, Marie Pavey, Margaret Prussing, Edward Walton, and Elsie Hendle. It will be produced in New York next season.

GEORGE H. BRENNAN promises considerable activity. He will bring his production of "Pilate's Daughter," the New England morality play that has been produced outside of Boston these many years past as a religious duty by a body of churchmen, into New York after an engagement in Philadelphia. Only women are in the cast, and for press agent purposes, it is reported that they may also carry a petticoated stage crew. Another significant production by Manager Brennan will be the play made by Frank Mandel from material afforded by those two popular novels by Minister "Ralph Connor," "The Sky Pilot" and "Black Rock."

ROBERT CAMPBELL, son of Bartley Campbell, expects to stage a most elaborate revival of his father's play, "Siberia." Associated with him in the venture will be George H. Nicolai and Walter C. Jordan.

### Cohan and Harris Delays

COHAN and HARRIS have a number of plays held in reserve, among them "The Brain Promoter," by Edward Laska; "Back Home," by Bayard Veiller and Irvin S. Cobb, and two plays by Max Marcin, "The House of Glass" and "Money Mania." June 22 a very mysterious play was tried out by this firm at Atlantic City, with a view to Autumn production. It was called "Wanted, \$25,000." It was said to be by an author of established reputation, who preferred for the time to remain anonymous. A surmise has been made that the modest dramatist is A. E. Thomas, author of "Her Husband's Wife" and "The Rainbow." In the cast of the Atlantic City production were Ernest Glendinning, George Nash, Russ Whytal, James C. Mariow, Richard Sterling, Harold Grau, Desmond Kelley, Isabelle Garrison, Ethel May Davis, and Hazel Lowrey. No one must overlook George M. Cohan's dramatization of "The Miracle Man," by Frank L. Packard. Gail Kane and Grant Mitchell are to be seen in the cast. "It Pays to Advertise," by Roi Cooper Megrue, author of "Under Cover," and Walter Hackett, has been tried out with considerable success. In the cast then were Ben Johnson, Thomas Emory, Louise Drew, Ruth Shepley, Ethel May Davis, Will Deming, Vivian Rogers, Helen Crane, M. J. Sullivan, and Daniel Day. William Collier has already established his successful return to musical comedy in "Forward March," by Winchell Smith, John L. Golden, and Frank Craven. This piece was originally "Love Among the Lions," while the first musical version was called "The Three-Ring Bride." The cast of "Forward March," when first presented April 15, included, besides Mr. Collier, Reine Davis, Clara Palmer, Leonora Novasio, Scott Welch, Charles Dow Clark, John Hendricks, William Keogh, John Klendon, and a large chorus.

COMSTOCK and GERT plans are many. There is first "The Story of the Rosary," a large, spectacular drama requiring many persons, by Walter Howard, who also produced it in London. The Princess Theater company will be brought over intact. "Polenbut," or "Polish Blood," is another acquisition. It is a new Viennese operetta, with book by Leo Stern and music by Oscar Nedbal. "Der Juxbaron," or "The Fakir Baron," is another musical piece. It is in three acts, by Hermann Haller and Willi Wolf, with music by Walter Kollo. Theodore Kosloff's pantomimic ballet, "Ha, He and She," will be imported with Kosloff and the Imperial Theater company, of Moscow. This will be in the Autumn. Other plans are for the Princess Theater of one-act plays. "Brimstone and Hell Fire" is a comedy by Frederick and Fanny Locke Hatton; "Little Fats," a comedy by Roland Oliver, whose real name is Henry White; "The Forest of Happy Dreams," a comedy; "Phipps," a comedy by the late Stanley Houghton; "Nettie," a comedy by George Ade, and "Murder," a thriller by John Luther Long. Here is seen the modification of the Princess policy and the tendency to have more comedies than anything else.

### Some Actor-Managers and Mrs. Fiske

JOHN HENSON has "Step Lively," written by Robert Baker and himself. This piece was tried out at Atlantic City recently. He also has some intentions of doing several revivals of Clyde Fitch plays. Then his play, "The Bargain," much rewritten, may be brought to New York.

WILLIAM FAYERSHAM, another of our foremost actor-managers, has an adaptation of "L'Esperance," written by Mrs. Talbot J. Taylor, and called "The Hawk." In all likelihood, Gabrielle Dorziat, who created the leading role in the French version, will come here to create the part in English. Another prospective new production by Mr. Fayersham is Anthony Hope's new play, "Miss Thistlethwaite's Duchess." Edwin Milton Royle, author of "The Squaw Man," will have the satisfaction of seeing Mr. Fayersham in the leading part of his new play, "Peace and Quiet." Still another play is one from the pen of Bertram Marburgh, who was one of the authors of "Marrying Money."

JOHN C. FISHER takes rank with the more extensive producing managers next season. His most important venture will be "The Debutante," book by Harry B. Smith, lyrics by Robert B. Smith, and music by Victor Herbert. Hazel Dawn will be featured in the production. After a short road tour this piece will come to Broadway. In support of Miss Dawn will be Alan Hudis, Will West, William Danforth, Stewart Baird, Robert G. Pitkin, Zoe Barnett, Maude Odell, and Sylvia Jason. "What Happened at 22" is a play by Paul Willstach, who wrote "Thais" for Constance Collier. The leading roles will be taken by Reginald Barlow and Carroll McCormack. One of the principal characters is a forger who has been undetected for years, and becomes so confident of his own skill that he is caught. Manager Fisher has engaged R. A. Barnett to write him a new musical play for next season. Also, early in August, he will produce "The Eleventh Hour," by Albert Price. Carroll McCormack may play the lead for a time at least.

HARRISON GRAY FISHER's plans are mostly for Mrs. Fiske, who is to be seen in a new play by John Luther Long, co-author of "The Darling of the Gods" with David Belasco. Mr. Fiske also has a play especially written for Lydia Lopokova, the dancer, who is under his management.

HARRY FRASER probably has many things being considered for next season, although he is not yet prepared to make any announcements. However, he has "The Red Light of Mars," by George Bronson-Howard, ready for Fall production. This is the play in which Arnold Daly was to have appeared not long ago, and then withdrew from the cast.

### Charles and Daniel Frohman

CHARLES FROHMAN is placing much stress upon the play which Edward Sheldon has made from Hermann Sudermann's novel, "The Song of Songs." It is Sheldon's first play in three years, or since he wrote "Romance." Irene Fenwick has been engaged to create the leading female role. Around Christmas Mr. Frohman will probably produce "The Beautiful Adventure," a foreign acquisition. William Gillette is to return to the stage as one of a three-star combination with Blanche Bates and Marie Dore in a revival of "Diplomacy." Another trio of stars will be Julia Sanderson, Donald Brian, and Joseph Cawthorn in a musical play at the Knickerbocker in August. A new musical play will be provided for Donald Brian immediately after this engagement. Another most important production will be John Galsworthy's play, "The Mob," with the eminent American actor, Otis Skinner, in the leading part. The first production in this country will be made at the National Theater in Washington, Oct. 12. After one week there it will be brought to New York. Martha Hedman is scheduled to appear in a new piece written by Paul Armstrong. Mr. Frohman also has the American rights to Sydney Grundy's latest play, "The World Without End." It is in four acts.

DANIEL FROHMAN, who has of late been confining most of his attention to the pictures, will return to regular production with a dramatization of "The Little Nugget," by P. J. Woodhouse.

JOSEPH M. GAITHER has "The Call of Youth," by Frederick and Fanny Locke Hatton. It has been produced out of town, and it was originally intended that it should be brought into New York at an early date. That plan may have been abandoned, although with its excellent company and the evidence of the stage direction of

Read What Miss Cahill Has to Say Regarding Dr. Marton's Success in Permanently Removing Superfluous Hair Without Powder, Paste or Electricity and Without Pain!

330 Central Park West, Apt. 74  
Phone 915 Riverside  
New York, June 22, 1914.

DR. J. M. MARTON (Chemist),  
29 W. 43d St., Acolian Building,  
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Dear Dr. Marton:

I am so grateful to you for the successful removal of superfluous hair from my eyebrows, upper lip, chin and neck, that I feel compelled to offer you the privilege of using my name, address and telephone number.

It will be a pleasure for me to tell any one of the success you had with my case and to assure them of my belief in same, for all who are afflicted with a superfluous growth of hair.

As I explained to you, I suffered all sorts of embarrassment from the unsightly growth on my face and had tried numerous preparations "guaranteed" to remove hair, from which I found only temporary relief, and discovered that the hair only grew again and was heavier than before.

Please do not hesitate to refer to me any time. With very best wishes to you, I remain, sincerely,

(Signed) MARGARET A. CAHILL

Prof. L. M. Maltby's  
**MALVINA CREAM**  
Is a safe and sure skin cream, cleans, beautifies, and softens the skin. It is a perfect skin cream for all skin types. It is a safe and sure skin cream, cleans, beautifies, and softens the skin. It is a perfect skin cream for all skin types. It is a safe and sure skin cream, cleans, beautifies, and softens the skin. It is a perfect skin cream for all skin types.

**RIVIERA NEW**  
SKIN AND TISSUE BUILDERS  
The best and most complete skin builders, for all skin types. It is a safe and sure skin cream, cleans, beautifies, and softens the skin. It is a perfect skin cream for all skin types. It is a safe and sure skin cream, cleans, beautifies, and softens the skin. It is a perfect skin cream for all skin types.

**Take Your Home With You**  
Buy a Ready Made Cottage, three rooms and bath, for only \$1000.00. Across the country and in the city, you can find a home for \$1000.00. It is a safe and sure skin cream, cleans, beautifies, and softens the skin. It is a perfect skin cream for all skin types.

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Theatrical Copying a Specialty  
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**PLAYS** For Amateurs and Professionals  
The largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO.  
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George Foster Platt, it should be very successful when it opens next season. In the cast are Walter Hampden, William Lavers, Forrest Winant, Arthur Stanford, Gertrude Coghlan, Virginia Hammond, and Vivian Martin.

JAMES E. HACKETT, still another actor-manager, is reported to be bringing "The Melody of Youth" from London, and there is further rumor that it will be produced at a New York theater, to be renamed "The Hackett." He has Brandon Tynan's dramatization of the "Craig Kennedy" stories by Arthur B. Reeve, and the stage version of "The Amateur Gentleman," by Jeffrey Farnol.

ARTHUR HAMMERSTEIN will produce "The Trap," by Jules Eckert Goodman and Richard Harding Davis. This was taken from a sketch by Mr. Davis, called "Blackmail." Then he will present a musical piece called "From Soup to Nuts." This was written by Otto Hauerbach and Irving Berlin.

WILLIAM HARRIS, Jr., has Margaret Maye's dramatization of the story by William Salisbury, called "Twin Beds." It has already been staged out of town with considerable success.

(To be Continued in Next Week's Issue.)

## ACTORS' EQUITY ASS'N

Benefits Extended—Growth—Co-operation with National Managers' Association

The council did not meet last week, but the association's growth and strength are manifested daily in the activities of the office. New applications for membership are coming in steadily even though it is midsummer.

A special letter from London actors was received asking that we inform them just what was done at our annual meeting.

A highly placed young man came into the office the other day and cried: "Say, don't I have to pay anybody anything? They gave me two weeks' salary and a fresh contract and they think your lawyer the finest man they ever met." The "they" to whom he referred is an incorporated firm that had almost thrown him into the street a short time previous when he dared to stand out for the consideration due him under a contract he held with them.

Such results are possible because all the advice we offer is tempered with the request that a complaining member shall try to put himself in the manager's place. The officers and council of our association are made up of those who have been chastened by adversity. They are familiar with the ups and downs that make the theatrical business so extremely precarious. And to foster unreasonable arrogance, undue self-importance or any phase of oppression in the conduct of actors is the furthest thing from their minds. In truth, most of the claims we have handled have been compromised because of extenuating circumstances. The A. E. A., too, has a higher purpose than the exaction of the "pound of flesh" merely because it is so nominated in the law. Equity is more merciful than the law. We are coming to see that it means the application of the Golden Rule, and that includes good-will with self-respect, while it precludes supine weakness and timid servility.

Our president's letter, which is being sent to every member of the A. E. A., contains this paragraph: "Every actor who is

not a member of the Actors' Equity Association is practically its enemy. It merits every actor's support because it is working in his interest.

Individual managers have disadvantages similar to individual actors when it comes to securing redress from corporations or other organizations. For example, certain railroads in some sections of the country have a monopoly and are in a position to grant or deny many favors to those who may wish to use their service. Therefore, they sometimes arbitrarily deny just restitution to managers, who have suffered damage through their misfeasance, only because they feel that no single manager or firm of managers would dare to sue them. But the United Managers' Protective Association will be able to get an adjustment of such inequities for its members just as the A. E. A. is doing in the interest of actors.

The spirit of the best manhood of the United Managers' Protective Association should not find it difficult to co-operate with the spirit of the best manhood and womanhood of the Actors' Equity Association in establishing a standard, minimum, and uniform contract mutually acceptable to both organizations.

We are holding money which the association collected for Emory Blunkall, whose whereabouts are unknown to us. We should have his address at once.

By order of the Council,  
HARVEY MCNAM, Corresponding Secretary.  
HOWARD KYLE, Recording Secretary.

## CLOSING PLAYS

"The Yellow Ticket," "The Beauty Shop" and "Seven Keys to Baldpate" Withdrawn

The warm weather has come down upon the theatrical season with a vengeance, and it has been deemed wise in many quarters to withdraw attractions rather than suffer the threatened loss of patronage. Accordingly, "The Yellow Ticket" closed on Saturday night, although an additional reason in this case was the necessity of having John Mason, who was in the cast, rehearse for the new Owen Davis play, "The Jail-Bird." "The Beauty Shop" has run for six months at the Hitting Theater. Raymond Hitchcock says it is not only the audience who feel the heat, but that he also must have a little peace and quiet, so although "The Beauty Shop" has been doing excellent business, it was closed on Saturday night. It will reopen Aug. 10 at Atlantic City as the first stand of the second season. The record for this piece in New York is eighty-nine performances. "Seven Keys to Baldpate" also closed on Saturday night on account of the summer blight, after enduring with great success in New York for something like eleven months.

## EDDINGER RETIRES

Wallace Declares He Will Act No More, and Arranges to Enter Business Life

The emphatic declaration of Wallace Eddinger, recent star in "Seven Keys to Baldpate," that he has retired from the stage, has at last been taken seriously, for he is planning to associate with some others in play producing on a scale that will not permit him to do much acting. He says he will never act again, but will devote himself to future to a business career. Mr. Eddinger has been on the stage since boyhood, and comes of an acting family.

Renee Kelly and A. Hyllion Allen called on the Minnehaha, June 3, for a vacation in England.

## MANNERS ON DECK

Returns to Restrain Morosco from Producing "Peg o' My Heart" in Chicago

A further development in the story of the strained relations between J. Hartley Manners, author of "Peg o' My Heart," and Oliver Morosco, the producer, already reported in *The Mirror*, is the return of Manners, who had just sailed for London with his wife on June 10, to contest the Chicago production of "Peg." Mr. Manners sailed from England on Saturday on a fast steamer.

According to the story printed in these columns two weeks ago, it was alleged that Mr. Manners, who has a reputation for business perspicacity, holds a contract with Mr. Morosco to identify, in the advertising, on other names with the original role of "Peg" than Laurette Taylor, for whom the play was originally written. Miss Taylor, it will be remembered, is the wife of Mr. Manners. Also, it was said that Chicago, Boston, Philadelphia, and London were not to see "Peg" until Laurette Taylor could present the part in those cities. She is scheduled to appear in the play at the Cort Theater in Boston early next season.

Mr. Morosco opened "Peg" in Chicago, June 22, with Peggy O'Neill in the title role. Miss O'Neill was brought from a Pacific Coast company of the play, where she had met with much success. Her place there was taken by Florence Martin.

It is said that Mr. Morosco did not make his move recklessly, but conferred long with his lawyers in Chicago. Just what their advice to the manager was remains unknown, save to those who were concerned

in the session, but the general impression is that Mr. Manners has the upper hand. In all programmes and printing that has come to hand is the sub-line, "Laurette Taylor's Personal Success." This, it is said, is one indication of the truth of the reported clause in Mr. Manners' contract. It is believed that, according to its terms, all advertising and press notices used for the various companies are to be sent to Mr. Manners for his inspection.

Judge Dittenhofer, of New York, is believed to have been the very able lawyer who drew up the Manners contract, in which case it is not likely to afford any loopholes. In all events, if the contract stands as believed to be, Mr. Morosco is in danger of losing the play, which has proven one of the most valuable theatrical properties of recent years, for his supposed breaking of its particular clause which held Chicago for Laurette Taylor.

Still another clause of the contract is rumored to be one by which Mr. Morosco is to produce another play of Mr. Manners, called "Barbarosa," within three years after the date "Peg" was first put on. The first New York production took place Dec. 20, 1912, and May 20, 1913, it was presented at the Burbank in Los Angeles. The time must be nearly up.

The latest information is that Morosco's general stage director, T. Daniel Frawley, sailed for London on Monday. It is suggested that this may be to arrange for a London production of "Peg," and so steal a march on Manners there, too.

## "Omar" Conquers West!

RICHARD WALTON TULLY has proved himself as capable a manager as he is a playwright.

During the Summer months, when nine-tenths of the leading productions slumber in the storehouse, MR. TULLY decided to invade the Pacific Coast with his recent New York triumph, GUY BATES POST in "OMAR, THE TENTMAKER."

The triple combination of dramatist, star and play was irresistible. The West had already taken to its heart MR. TULLY'S previous successes, "The Bird of Paradise" and "The Rose of the Rancho." The success of these two plays was as nothing compared to the welcome accorded "OMAR, THE TENTMAKER."

GUY BATES POST opened in "OMAR, THE TENTMAKER," by RICHARD WALTON TULLY, at the CORT THEATRE, SAN FRANCISCO, on Sunday evening, June 14. The gross receipts for the week ending Saturday, June 20, were \$14,876.

The advance sale for the second and final week of "OMAR, THE TENTMAKER," at the CORT THEATRE, points to an even greater total.

JAMES G. FEEDE  
General Manager for  
TULLY and BUCKLAND, Inc.

June 22, 1914

## NOW BOOKING 1914-15

Griffin Circuit of One Nighters through Canada

50 of the best houses in the best towns. Can give small jumps East, West, North or South.

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8'way and 10th St. Phone 400 Columbia.  
Even. 8:00. Main. 7:00. 1:00 and 3:00.

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Phone 2104 Comedy 4100 N. E. of 8'way  
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The Comedy Success of the Season  
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39th St. Theatre near 8'way. Phone  
410 Bryant. Even. 8:00.  
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4th Month of Laughter

### Too Many Cocks

By FRANK CRAVEN

## NEW MAETERLINCK PLAY

Arthur Row, who gave the first American production of "Agiavaine and Belysetta," which is generally regarded as one of the best of the plays by Maurice Maeterlinck, the Belgian dramatist, has just concluded arrangements with the Bureau of Associated Authors and Artists to present the piece for the first time in New York on the campus of New York University, July 4. The translation, by Alfred Sutro, is the one used. It has been prepared for the production by Mr. Row. In the cast will be Ida Hamilton, who will play Agiavaine, Renaldo Williams as Belysetta, Wilmouth Merly as Melander, Caroline Newcomb as Malegraine, and Margaret Shelby as Yosaline. Mr. Renalov, suite 1810, Candler Building, is in charge of reservations.

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ELAW & BERLANDER, Managers

### ZIEGFELD FOLLIES

In the Astor Gardens atop theatre  
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### ZIEGFELD DANSE DE FOLLIES

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# The GREAT AMERICAN PLAY

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DAVID BELASCO.

The success achieved by this distinguished producer through his care in mounting and infinite attention to detail, has helped enormously to destroy the fallacy that genius permits of carelessness in playwriting.

## AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

**GABRIEL DEMANNST.**—You ask for a list of the producing managers of New York, with their addresses, for purposes of sending them copies of your play. A much more effective way of gaining their attention, without sending out more copies than you imagine are necessary, is to study their individual needs, and not send tragedies to a manager who specializes for the time in comedies, or vice versa. Read the columns of *The Misanthrope* regularly, and notice just how a manager's tendency goes. If he succeeds greatly with a farce, it is a reasonable conclusion that he wants more pieces of the same kind, while if he has failed badly with farce, it is also safe to assume that he doesn't want more. As these experiences tend to make a manager change his attitude many times in just one season, it is quite impossible to set one producer down for one type of play, another for another, and so on. The best way for an author to do is to employ a play broker, who makes it his sole business to keep in touch with the market.

**"QUART."**—It is indubitable that a well-typed manuscript will help you to get a play read. There are plenty of professional typists who make a specialty of this kind of work, and who will arrange a play in the standard form at nominal cost.

**JOHN M.**—It has been iterated and reiterated in the columns of *The Misanthrope* that there is little for a playwright to gain by coming to New York. It is a very important place because it has a very large population with all its advantages and disadvantages, but by no means the only city in the country where they do things theatrical. In that population is a correspondingly large playwriting contingent. New York is overflowing with the Great Unproduced. There is more chance in getting the out-of-town manager, who carries on his business on a modest scale and consequently has more time and disposition to consider the unknown author, to give a playwright his start in the profession. After a playwright has met a rebuff or two, he is not so particular about having his first piece done by an international producer; he is glad to get any kind of production so long as he can have his characters visualized, and reasonable justice done his theme. He will find that it is better for himself in the long run to come in by the easy stages and get the business from the ground up, just as drama became dramatic by gradually coming from the country.

## CONSTRUCTIVE CRITICISM

What It Is, Wherein It Is Helpful, and How a Playwright May Be Too Open-Minded

**N**EARLY every one having even remote connection with the stage, or slightest pretence to knowledge of theatrical effect, has been approached to give criticism of a manuscript play. And, practically, no one so flattered has scrupled to express an opinion. Without going into the question of one's right to give such judgment, it may be said quite arbitrarily that budding dramatists should not be so ready to seek it. Not that he and she—for there are quite as many as he and she—pantaloons concerned in this—should not welcome aid, but that they should first convince themselves that they need it, and then discriminate as to the oracle.

To dispense advice upon request, when totally unprepared, is a notorious human weakness. No exception occurs when the advice sought concerns play building. The friends who gather to listen to the brain child of a novice at the art, have no compunction in urging their respective recommendations of change in the same breath that they beg him to remember that "it's only my opinion," and insist their frankness is proof of their regard. What is the outcome? A "gone" feeling comes in the author's breast, and he tries hard to choke back his disappointment. He reiterates a pardonable fiction that he desires "honest" criticism, and perhaps supplements it with a couple of mild protests snatched at random from his disturbed mind. But the upshot of the whole matter is a temporary ill will on both sides, a mutual certainty of being right when both are probably wrong. It isn't a satisfactory outcome at all. Then, in nine cases out of ten, the author could have seen his own more flagrant errors by putting his work aside for a month or so, and returning to it with a fresh viewpoint.

Why doesn't the average new author keep at his play for his eventual peace of mind? Why doesn't he have sufficient pride to keep his work to himself alone until he has done all he can with it? Surely he doesn't want even his friends to feel he couldn't have made at least creditable showing. It may be the same spirit that animates most young fellows seeking positions as office-boys; they want to be general managers in the next breath. They cannot console themselves until they hear an applauding audience. Consequently they are heard, as they submit their scripts, begging managers to be considerate of this weakness here and that slighted part there. What a confession to make! They send in plays with three acts roughly dialogued, and the rest in scenario form. "If it isn't going to be available," they say, "we don't want to waste any more time on it." To them be it said that the story is not everything in a play. Many a piece has gotten by with a poor story because of its piano finish, so to speak. It pays to work upon it to the end.

There is no use in passing over a knotty point as too difficult of solution. Stick to it until it is unraveled. That's where the playwriting comes in. "That thing bothered me in the writing," said a friend, when his attention was called to a certain flaw in performance of what was really a good piece, "but I couldn't see how to do it in any other way, and I don't see yet." I couldn't tell him how offhand, but that didn't help matters. It should have been right. True, that particular play "got over," but it might have "gotten over" better had it possessed that one more advantage. There is no compromise in playwriting. Either a thing is done, or it is not done. That is one more reason why one should resent seeing Drama classified as a subordinate division of the Fine Arts; its obligations are without loopholes.

When a playwright is convinced that he has done all within his power on a play, but still wants some one else to "pass on

it" before sending it in for managerial attention, let him be sure he is going where he will find sympathy with his expended effort, and something more than mere negative picking of holes. Let him remember that here is the place for "constructive" criticism, before the play is presented to the public as complete. Constructive criticism is not generally showing how to remedy a defect by writing an entirely new play. It aims to save and use to advantage every scrap of the play as it was submitted. I once heard a young playwright say after an analysis had been made of his work, "All you suggest is very good, but that isn't the play I wanted to write at all."

It is no easy matter to criticize an unproduced play, or a produced one, either. It is a responsibility that every intelligent man would prefer to decline. But if he has had experience in the line—and it is assumed he has—he will think of the hard knocks he received for the gaining, perhaps, of only a couple of almost negligible truths, and want others to profit by his experiences. That is, unless he is parading on God's green earth for just his little self.

What petty creatures these successful dramatists are who husband up their box of tricks as they would a sockful of gold hanging in the chimney! Is it competition they fear? Playwriting isn't a profession overcrowded with able men. Let them tell the "secrets," for all the good it will do; show how neatly the entrance of a star may be "built up" by a series of clever "plants;" diagram the effectiveness of a "hot sun shining between the first and second borders;" tell what "scrim" is, and define the rest of a stage carpenter's jargon that his honest self will say readily enough contains no magic, and there will be no increase in good playwriting. Of course not, for playwriting, while it may be learned by people of capacity, is not a simple matter of one-two-three, that may be picked up, at the mere telling, by every Tom, Dick, and Harry. It requires work and patience, and then more work and patience, no matter how much time is saved by teaching; and, by the same token, there will probably never be a larger percentage of people than there is at present, ready to expend energy in this profession—or in any other. They will seek "honest" criticism at the first round of the ladder.

We are now resolved to this: There are not many competent to give constructive criticism, and few of those well disposed. Therefore, let the would-be dramatist work hard to gain their attention, and, having gained it, waste none of it by conscious failure. To my mind, there would be comparatively little need of constructive criticism if every playwright gifted with ordinary horse sense, and vanity showing but slightly in the acid test, would make the best of his own resources. "The muses dwell in the souls of those who love work," and "in the bright lexicon of youth there's no such word as 'fail.'"

ARTHUR EDWIN KNOWS.

**CONSTANCE D'ARCY MACKAY**, who has done some significant things in pageants, has written a play called "Benjamin Franklin," in three acts, with a prologue and an epilogue.

**CHARLES KLEIN** has a play called "The House of Cards" that he completed in March, before returning to England. This may have been one of the tentative titles for "The Outsiders" or "The Money Makers."

**NED A. SPARKS**, who won much approbation for his work as the grouchy hotel clerk in "Little Miss Brown," has burst forth as a dramatist with a play in four acts, called "The Way Home."

## AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

**REULAN MARIE DIX** (Mrs. G. H. Fiebbe), co-author of "The Road to Yesterday," and a great many more that came to the footlights, has just placed with Winthrop Ames a new product of her typewriter entitled "The Lonely Lady," which will be produced next season. She has recently removed from Brookline to her little country place at Waban, Mass. She will spend her Summer under a khaki tent in a mountain camp at Wilmington, Vt., and will divide her time between writing a new novel and keeping her active three-year-old daughter, Evelyn Greenleaf Fiebbe (after her mother's friend and frequent collaborator, Evelyn Greenleaf Sutherland), out of the lobe.

**VICTOR HANNAH**, who narrowly escaped fatal consequences of an operation for appendicitis while abroad, has returned to this country and gone to his Summer home at Lake Placid, to complete the score of "The Debutante," in which John C. Fisher will star Hazel Dawn in September.

**MAURICE V. SAMUELS** is to become a benedict. The engagement is announced of Mrs. Kathryn de Montford, daughter of the late Judge Howard Benedict Wood, of Chattanooga, Tenn., and sister of Mrs. Owen R. Neighbor, of Cleveland, Ohio, to Maurice V. Samuels, formerly of San Francisco. The marriage has been set for Sept. 15 in New York. The bride-elect has spent a number of years abroad cultivating her voice and was a pupil of Jean de Reszka, although after preparing for an operatic career she has decided instead to share her future husband's literary activities. Mr. Samuels is a member of the bar of California and of New York, but he is perhaps better known as the author of "The Florentines" and other plays. He belongs to the Lambs and various New York clubs, is a director of the Society of American Dramatists and Composers and is ex-president of both the New York and California Alumni Associations of the Sigma Nu Fraternity. Congratulations!

## THE BOOK STALL

Important Facts About the New and Recent Dramatic Publications Given at a Glance

**"HOLMES IN BLACKPRAIRIE."**—An improbable Comedy, by Kenneth Sawyer Goodman and Thomas Wood Stevens. Chicago, The Stage Guild.

**"RAINALD AND THE RED WOLF."**—Being the Masque of the Pilgrims and Townsfolk of Lavayne, and How They Played Their Shrovetide Miracle Before the Lord Waldemar. As Written by Kenneth Sawyer Goodman and Thomas Wood Stevens for the Annual Mardi Gras Festival of the Art Students' League, Chicago, 1914. Chicago, The Stage Guild.

**"HOW TO GET BEFORE THE PUBLIC."**—And How to Stay There. By Frank H. Edwards. Practical Information for Known and Unknown Musicians, Lecturers, and Entertainers. Cincinnati, O., The Publicity Press, \$2.

**"BEGINNING OF GRAND OPERA IN CHICAGO."**—By Karleton Hackett. Chicago, The Laurentian Publishers, \$1.

**"THE MOLLUC."**—New and Original Comedy in Three Acts. By Hubert Henry Davies. Boston, W. H. Baker and Co.

**"LADY EFFING'S LAWSUIT."**—Satirical Comedy in Three Acts. By Hubert Henry Davies. Boston, W. H. Baker and Co.

**"THE REVOLUTIONIST."**—Play in Five Acts. By Terence J. MacSwiney. Dublin and London, Maunsel and Co., Ltd.

**"THE ARRIVAL OF KITTY."**—Farce in Three Acts. By Norman Lee Swartrout. Boston, W. H. Baker and Co.

**"MASTERS OF THE SHOW."**—As Seen in Retrospect by Augustus Pitou. New York, The Neale Publishing Co., \$2.

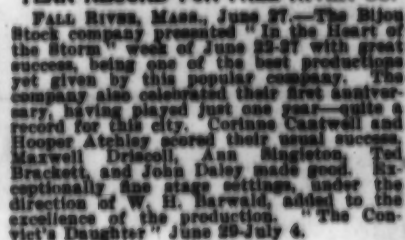
**"NEW POEMS AND A PLAY."**—By Philip Francis Du Pont de Nemours. Philadelphia, Patterson and White Co., \$1.

**"JULIUS CÆSAR."**—By William Shakespeare. Edited with Introduction, Notes, and Glossary, by Carol M. Newman. Richmond, Va., B. F. Johnson Publishing Co. 25 cents.



Louise Valentine, who has been playing the part of Gladiola in "Kiss Me Quick" in stock the past season, will be starred next season in a play. At present she is arranging to give the play at Red Bank, N. J., about the middle of July, with a cast composed of several members of her supporting company for the coming season.

CINCINNATI, June 27.—Miss Frances Bell, of Bellevue, Ky., who recently returned to her home from Watertown, N. Y., where she played the leading roles in a stock company, was married Monday, June 22, to Robert Henkel, of this city.







MR. JOHN LORENZ

When Thomas E. Shea took over the lease of the American Theater, Philadelphia, Pa., one of the first things he did was to sign the popular young leading man, John Lorenz, for next season, making it the third consecutive year of leading business in that house. After one month's rest Mr. Lorenz will open with the Wildwood Stock company at Wildwood, N. J., July 6, and go from there, with but one week's delay, to the American Theater for the regular season.

## CARLE AT PORTLAND

Comedian Appears with Royster-Dudley Company at Cape Theater in "The Red Fox"

PORTLAND, Me., June 30.—Richard Carle joined forces with the Royster-Dudley Musical Stock company last night for a week's engagement, appearing in his next season's starring vehicle, "The Red Fox." "The Red Fox" is based on Augustin Daly's old farce, "The Red Fox." Many of the farcical episodes of the old Daly Theater production are retained. Music has been written by H. L. Hertz, who wrote the scores of many of Mr. Carle's successes, including "The Tenderfoot" and "The Hurdy Gurdy Girl."

A large audience was present, which was thoroughly amused by the new play. Mr. Carle was his own inimitable droll self and danced as loosely and carelessly as of yore. The music was catchy and bright, though at times it seemed reminiscent. The supporting company was composed of members of the stock company, who were admirably cast.

## POLI CO. IN "BROADWAY JONES"

BALTIMORE, June 29.—Despite the terrific heat of the past week, the Poli organization drew good houses for their production of "Broadway Jones," and incidentally the male members of the company earned a good deal of merited praise for their work. With the recent performance of the inimitable George and his clever family still fresh in the minds of the local playgoers, the Poli company exhibited a good deal of courage in the presentation of this piece. The presentation last week was altogether an admirable performance. William Desmond had the difficult task of walking in the footsteps of George Cohan. The more one sees of this new leading man, the more one is thoroughly convinced that he is one of the most versatile and finished actors we have had in many a long stock season. Without disparaging the ability of others who superseded him, justice compels the statement that the Poli company gained considerably in artistic merit, and the standard of the organization was raised when Mr. Desmond became a member of the company. In the past few weeks he has proven himself the most valuable addition of the season. He gave a clean cut performance of a young man about town, avoiding carefully any of the mannerisms which so indelibly stamped this role as a typical Cohan creation. Mr. Desmond deserves credit for giving us an opportunity to view "Broadway Jones" from a different angle. Forrest Orr's work is characterized by thoroughness and finish, and last week he again ran Mr. Desmond a close second as Broadway's friend. Miss Huff in the small part of Josie was delightful. A word in passing for Miss Huff's remarkable performance of Salomey Jane, a performance so finished in detail and exquisitely tempered that it placed her in an entirely new light. Her progress in the past six months has been almost phenomenal. The staging was again marked with rare good taste, the last act being particularly effective. I. BARTON KNIS.

## SUZANNE JACKSON AT UNION HILL

The bill at the Hudson Theater, Union Hill, this week is "Bought and Paid For," with Suzanne Jackson especially engaged for one week to play the role originated by Julia Dean. Miss Jackson arrived in the city last week after a season as leading

## CAROLYN LAWRENCE

Dramatic Agency

## STOCK—PRODUCTIONS—MUSICAL

Knickerbocker Theatre Building, 1402 Broadway,

'Phone Greeley 167

woman with Ian MacLaren, and was immediately engaged for this week. Francine Larrimore plays the role done by Marie Nordstrom when it was first presented here. Others are William H. Sullivan and Harrison Garrett.

## STOCK IN LACONIA

LACONIA, N. H., June 30.—Hazel Burgess is not supporting William Wells in the Lindsay Morison Stock company at Laconia as was reported in last week's issue of *The Mirror*, but Mr. Wells and Miss Burgess, leading man and leading woman, are supported by the Lindsay Morison company. They are now in their fifth successful week, presenting the latest Broadway releases in a beautiful modern theater, which seats 1,800 people. The company numbers eighteen. The theater is under the management of Charles H. Waldron, of Boston. Charles Faust is resident manager.

## CHESTER WALLACE PLAYERS CONTINUE

The Chester Wallace Players at the Majestic Theater, Ashtabula, O., had decided to close their engagement in that city July 4. Patrons, however, made so many protests and circulated petitions that it was decided to extend the engagement through the summer. This popular company has been playing two high-grade plays weekly for the past two years, and in that time has been in but three cities.

## OLIVER COMPANY AT WATERLOO

WATERLOO, I., June 29.—The Oliver Stock company has opened its summer season at the Majestic Theater in this city. The company includes some excellent players and the productions are high class. Good business prevails. H. D. HAPPA.

## STOCK NOTES

Lorna Elliott is nursing a broken finger, hurt while playing the last week in the Bond Stock company at Elizabeth, N. J.

Al P. Hyman has succeeded William H. Rams as director of the Empire Theater Stock company at Syracuse.

Ethel Von Waldron, formerly with Fluke O'Hara, has joined the Huntington Players at St. Paul.

Maude Richmond has joined the Jefferson Theater Stock company as leading woman. She made her first appearance Monday, June 29.

Alice Baker, who will return to the Sydney Toler Stock company at Halifax, N. S., for the regular fall season, is summering in Gloucester, Mass.

Edwin Morgant and wife (Grace Atwell) will spend July on Cape Cod, visiting friends at West Harwich, Mass. They will return to New York, Aug. 1.

Bertha Mann, who is to play Lily Wagner in the Chicago company of "To-day," is at present leading woman at the Temple Theater, Hamilton, Ont.

Fernelyse Brown, the young daughter of Fanny Fern, a member of the Harrow-Howard Players at Lincoln, Neb., made her stage debut with this company last week as Kitty Lane in "Alias Jimmy Valentine."

Wanda Howard will open her season as leading woman at Baker's Theater, Wildwood, N. J., in "Wildfire," a play in which she has become identified in stock all over the country. This will be the sixth time the play was given her as an opening bill.

Tom Hall, formerly juvenile man in Lowell, Stamford, and other well-known stock companies, will arrive in New York, July 5, after two years spent in charge of a business proposition in Denison, Tex.

Henry Crosby and his wife Mable Dillingham, after a prosperous and pleasant season at the Auditorium Stock company, Kansas City, closing July 4, will go to their cottage at Old Orchard Beach, Maine, for a summer vacation. They expect to settle their plans for next season within a few days.

## NEW OPERA HOUSE FOR ST. LOUIS

St. Louis, June 29.—The plan to erect a modern grand opera house in St. Louis seems destined to meet with success, judging from the enterprise of eight prominent residents of the city who have just subscribed \$10,000 apiece. This sum, together with the \$50,000 offered by the late Adolphus Busch, makes \$130,000 immediately available as the nucleus of the required fund of \$500,000.

Seating dimensions are being considered. At present it is estimated that the orchestra floor will contain 1,200 seats, and the two balconies 900 seats each. There will also be thirty boxes. This seating capacity will equal that of the Music Hall in the old Exposition Building.

## Walter Lewis-Florence Burnsmore

and Company

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July 6th—Shea's, Buffalo

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# VAUDEVILLE



Joan Sawyer in Decidedly Pretty Dancing Offering—Ruth Roye's Second Week—Sophie Tucker's Return



MISS FLORENCE MOORE. White, N. Y.

At the Palace Again This Week with William Montgomery.

JOAN SAWYER'S latest dancing offering is ambitious and artistic—several times gaining a beautiful stage picture. Not that it reveals great art of dancing, such as is caught in the pagan grace of Pavlova's Bacchanale or the exquisite charm of her gavotte. But Miss Sawyer shows a commendable sense of the best in dancing and, in actual accomplishment of execution, she has achieved something which would be impossible to most of our modern dancers.

Heavy blue velvet hangings and drop curtains make a rich background for the dances. Miss Sawyer, in white with a sash of black, and Lewis Sloden first glide out upon the green velvet carpet to do the aeroplane waltz and the maxixe.

Then the spotlights center upon the back hangings, which are drawn aside to reveal Miss Sawyer and Benne Dixon, who appear quite Paul and Virginia like within a huge frame. Lightning flashes, the dusky orchestra drummer evokes the thunder of a summer shower, and the dancers come forward to do a little duet scarf dance. They are barefooted and their thin blue and red draperies flutter in the colored rays of the spotlight. The thunder dies away and the dancers disappear from view.

After the negro Clef Club orchestra has played a little dancing melody, Miss Sawyer, in picturesque gypsy garb, and Mr. Sloden return to do the polka tango. This gives way to the Varsouvienne, described as a period dance of the fifteenth century, done with the danseuse and Mr. Dixon in costume. Here the effect is quite striking, for the two seem to have stepped from an old painting.

The offering really deserves more than passing comment. Its success, too, proves the unlimited possibilities to be found in revivals of long forgotten dances.

Adelaide and J. J. Hughes have a song and dance act of the modern type which suffered in closely following Miss Sawyer. They open with a little song, "I Like Everything About You But the Boys," lapse into ballroom evolutions of the tango type and disappear to change costumes. While they are gone, Edward David offers Drorak's Humoresque as a violin solo—without any apparent reason for being introduced except as a "filler." The two return in Pierrot and Pierrette costumes in a little offering built

about Adelaide's toe dancing. This is, of course, the best thing in the offering.

Ruth Roye, in her second week, sang one new song, "The High Cost of Lovin'," the plaint of a sentimental person who found that:

"The high cost of living is only a joke,  
The high cost of lovin' is keeping me broke."

Just now Miss Roye needs to study repression and to employ it vigorously. Her methods are entirely too cheaply cabaretish.

George MacFarlane, whose baritone we have admired with many legitimate offerings, notably the Gilbert and Sullivan revivals, came to the Palace in vocal selections—mostly of the florid Irish ballad type.

His repertoire numbered "In the Garden by the Sea," "An Irish Lullaby," "When It's Night Time Down in Bergundy," and "Mother Macree," as well as another Emerald Isle ballad, "Ireland and You," for an encore. He sang quite agreeably, but perhaps we would have admired a better programme of numbers. While we prefer an accompanist at the piano, possibly Mr. MacFarlane was justified in the use of

two old ones. She burst upon the audience attired in white, with a busbar-like hat, also of white, to sing "When I Come Back." Then the footlights flashed out and the spot centered upon her while she did an insinuating song, "Just for To-Night." Miss Tucker put a lot of innuendo into the plaint of the dusky lady who longed once more for the lovelight. Then she told with quite a little humor of Sam Jackson who, believing in safety first, decided "When the War Breaks Out in Mexico, Ah'm Goin' to Montreal." "Why Did You Make Me Leave My Old Kentucky Home?" was the final song, but the audience wouldn't let Miss Tucker depart before she sang "Who Paid the Rent for Mrs. Rip Van Winkle?" "While They Were Dancing Round," and "You Can Go Far, Far Away, But Remember You Can't Stay."

Miss Tucker's methods are very emphatic. Sitting in Row Z you can hear everything without the least effort. In fact, Miss Tucker might come under that old classification of "rag shouter." And she doesn't hesitate to give her songs as many blue twists as possible.

"The Two Tom Boys" are girls who do all the knockabout bumping-the-bumps stunts the old-time clowning "eccentric comiques" used to do—all the gentle things from pushing each other off a table to stepping upon one another's face. It isn't pleasant to see girls doing this sort of thing.

Al. Wohlman and Maurice Abrahams, rag composers, rathskellered some songs and several encores over the footlights at the Victoria. They did "The Twentieth Century Rag" in a way that seemed a poor imitation of Stepp, Goodrich, and King, presented "He Follows Them All Around" as in Harry Fox, and introduced one of those typical sentimental ditties. This one was "I Can't Believe You Really Love Me, It's Like a Wonderful Dream," and Mr. Wohlman—or perhaps it was Mr. Abrahams—leaned against the piano in the spotlight with a handkerchief in his hand and a tear in his voice. He did it very sentimentally.

"How did I make a hit.  
I can't get over it, I can't get over it," was the plaint. It was very, very pathetic, and both visibly and audibly moved the song pluggers present.

FREDERICK JAMES SMITH.



MISS MINNIE DUPREE.

Whose Artistic Achievements Have Been Notable Events of the Season.

the orchestra because of the excellent orchestration of his songs. Anyway, he has his own musical director.

"A Telephone Tangle," by Charlot Bannel, obviously seemed suggested by "The Switchboard," the exceedingly mild little comedy offered at the Princess two seasons ago. But the idea has been broadened until it is utterly insane and impossible. Here a telephone girl sits at a switchboard close to the footlights, while sections of a drop disappear to show various people talking over the 'phone. Then follow a series of mix-ups over crossed wires. Really, the whole thing is fearfully dreary.

The Arnaut Brothers, European clowns, have an amusing acrobatic violin playing turn in which they tumble about without missing more than a note or two of their selections. They close with a comic romance of birdland, told entirely by imitation bird calls.

Sophie Tucker returned to New York at the Victoria with a couple of new rags and one or



MISS ALICE HIE.

Dancing with Bert French at the Victoria in "The Temptress."



## JESSE LASKY'S ACTIVITIES

William Woolfenden Becomes Booking Manager—Plans for Coming Season

Jesse L. Lasky has made William Woolfenden, an ex-newspaper man and formerly connected with the United Booking Office, his booking manager.

Mr. Lasky has elaborate plans for next season. His first big production will be "The Society Bude," in which Clark and Bergman will be featured.

Cory and Brue will have prominent comedy roles. The offering will open about Sept. 1.

James B. Carson will again be featured in "The Red Heads" and "The Beauties" will go on tour once more, with Martin Welden, W. J. McCarthy, and Mae Bunch, who are now playing the principal roles.

## FOR ORPHEUM TOUR

Stoker and Bierbauer Book Four Offerings for Next Season

Louis London has been booked for an Orpheum tour in his Indian act by Stoker and Bierbauer. Mr. London will open at Minneapolis on Aug. 23.

They have booked Finn and Finn, black-face comedians, to tour the Orpheum time, opening in St. Louis on July 13.

Burkhardt and White, character singers, will make an Orpheum tour, opening at Winnipeg on Aug. 6.

Raymond Patterson, in his acrobatic offering, begins a trip over the Orpheum Circuit at Winnipeg on Aug. 10.

## CAITS BROTHERS RETURN

Dancers Back After Two Years in England and on Continent

The Caits Brothers, the dancing team, have just returned to America after two years in England and on the Continent.

The Caits will remain in this country for a while, appearing in vaudeville in the Fall. They are booked for a tour of the Moss Empire and Stoll houses for 1915 and 1916.

## BOOKED IN NEW ACT

Edwin Stevens and Tina Marshall Have New Offering by Junie McCree

Edwin Stevens and Tina Marshall will open their vaudeville season on Aug. 31 at Keith's in Indianapolis, under Alf Wilton's direction. They will play both the United and Orpheum time.

Mr. Stevens has a new act by Junie McCree, in which he will again be seen in his characterization of His Satanic Majesty, which he played in "The Devil."

## MISS HERLEIN BOOKED

Singer Will Play Thirty Weeks in Vaudeville Under Alf Wilton's Direction

Lillian Herlein, who until shortly to sing for a short time abroad, has been booked in vaudeville for a season of thirty weeks by Alf T. Wilton.

Miss Herlein will open in Chicago on Nov. 9.

## MISS CRAIG CLOSING IN SKETCH

Marietta Craig on July 11 will close a successful forty weeks' season in vaudeville, playing the chorus girl in her sketch, "The Punch." As a result, negotiations are pending for her to appear in Rose Stahli's part of Maggie in "Maggie Pepper."

## GORDON AND RICA FOR LONDON

Gordon and Rica have been offered a seven weeks' contract, opening on Sept. 14. The Orpheum Circuit has offered them a season of thirty or more weeks, commencing early in January.

## LEWIS AND BURNSMORE BOOKED

Walter Lewis and Florence Burnsmore, who have been holding joint engagements in stock for the past two years, have returned to vaudeville in their farce comedy sketch, "Telling Father." Jessie Jacob arranged their bookings. They opened at Keith's Boston, June 25.

## ADELE BLAKELY IN "ACCOMMODATION"

Adele Blakely has been engaged for the leading role in Clarence A. Gierding's new musical skit, "Accommodation."

## COMING HEADLINERS

Week of July 6—Palace, Walter Jones and company, Ralph Hays, Belle Baker, Marshall Montgomery; Victoria, Harry Houdini, Fannie Brice, Bert French and Alice Ella, Joe Jackson; Brighton Beach Music Hall, Chick Sala, Belle Story, Allan Brooks and company; New Brighton, Marvellous Miller, Amelia Bingham and company; Henderson's, Montgomery and Moore.

Week of July 13—Victoria, Harry Houdini, French and Ella, Billy McDermott, "The Girl from Milwaukee"; New Brighton, Chief Caspician, Sophie Barnard and Lou Anger; Brighton Beach Music Hall, Mrs. Gene Hughes and company, Nemeth, Claire Rochester; Henderson's, Ryan and Lee.

## HOW RUTH ROYE'S DREAMS CAME TRUE

As a Little Girl She Used to Make Believe Act, with the Kitchen Stove as an Audience



City, N. Y.

## MISS RUTH ROYE

To become a vaudeville feature within a single year is something of a record.

Yet Ruth Roye, the little ragtime singer, was unknown a year ago. But in the past few months her name has flashed from the electric lights of the Keith and Orpheum theaters from the Pacific to the Atlantic.

"It's all so wonderful," said the young singer, who, by the way, is just nineteen. "It is like a splendid dream. I can't help thinking I will awaken and find that it never really and truly happened."

Miss Roye was born in Philadelphia, but she moved away before that city could affect her career. In fact, her family removed to Manhattan ten years ago—so she is really a New York girl.

I asked Miss Roye how she came to enter vaudeville. "I've wanted to be on the stage from as far back as I can remember. Why, I can recall making believe 'play actress' when I was a little girl. When I used to be all alone in our kitchen I would

sing and dance, with the stove for my audience. I'd fancy I could hear the applause of my watchers, but I never thought it would all come true."

Miss Roye's sister, who chaperoned our interview, interposed a remark or two. "We used to discover Ruth singing little songs all by herself—acting them out just like she does now. Yes, Ruth has been clever since she was a tiny girl."

Anyway, the kitchen range, as an audience, couldn't have been warmer than were the Palace theatergoers last week. And Miss Roye was very appreciative. "It meant a lot to me to come back home and to please every one," she exclaimed. "It was just wonderful."

"I first broke in my singing act two years ago. (Miss Roye's sister made no promise not to tell just where she made her debut.) Finally, last summer I played a week at the Union Square Theater and then I was booked over the Orpheum time. It was an exciting experience for me to travel to the Coast all by myself, for it was the first time I had been away from home."

"And Ruth is a mother's girl," added her sister.

"In all my tour ran six and a half months. I had planned to go abroad this summer, but I've just discovered that I'm a little tired after my wonderful year and I'm going to rest, following a few more weeks playing the outside theaters. Next summer I will go to Europe."

Miss Roye showed me her scrap book of newspaper notices—from the very first review given her after her opening week on the Orpheum time to her recent New York criticisms. She was as delighted as a child and read me a few glowing tributes. "See," she exclaimed, "it says 'Ruth Roye, Princess of Ragtime.' Isn't it splendid?"

Miss Roye is going right on in her singing of rag songs. "I want to play in the East next season," she said, "and, above all, I want to establish myself in New York. I have been offered another Orpheum contract, but I hope to be able to stay for a season in the Eastern houses."

Miss Roye doesn't plan to try musical comedy, realizing that she knows nothing about the reading of lines. "I'm lucky now," she laughed, "and I won't tempt fate."

"Ruth could, of course, if she tried," said her enthusiastic sister admiringly. But Miss Roye just blushed.

"I'm the happiest girl in the world," she said in parting. "I'm so thankful to every one."

## LAST WEEK IN VARIETIES

Elizabeth Murray Completes Season—in Musical Comedy in the Fall

Elizabeth Murray in this week playing her last vaudeville week for some time to come.

At Keith's in Philadelphia, she completes her variety season. Early in August she begins rehearsals with a Charles Dillingham production.

## MISS STELLA COMYN MARRIED

Word comes from London that Miss Stella Comyn, who was secretary to Jesse L. Lasky and well known in the stage world, has married R. J. Ballentine.

Mr. Ballentine holds a prominent and valuable post with Grenville Barker, and last season was in New York as stage-manager and director of "The Philanderer."

It is said Mr. and Mrs. Ballentine will make their home in England.

## SOPHYE BARNARD BOOKED

Sophye Barnard and Lou Anger will again be seen in the Eastern theaters as joint headliners next season.

They have been booked by Alf T. Wilton and open at the Alhambra on Sept. 14.

## ANGELO PATRICOLO IN VAUDEVILLE

Angelo Patricolo, the pianist, and formerly associated with the late Madame Nordica on concert tour, has been routed over the United time for the coming season.

Mr. Patricolo will open under Alf T. Wilton's direction at Montreal on Aug. 17.

## HUSSEY AND BOYLE ABROAD

Hussey and Boyle opened a few days ago in London. Hussey is of the former team of Hussey and Lee.

## IN THE ENGLISH HALLS

News of the American Artists in London and on Tour

LONDON, ENGLAND (Special).—Maude Tiffany is now playing L. T. V. tour.

Donnagan and Holt have scored tremendously at the Coliseum, in their society and comic dances on roller skates.

Marie Lloyd, who arrived here June 6, opened at one of the suburban halls on June 8. Everyone is waiting to see just how Marie will hand out her tricks regarding the U. S. A.

Alfred Butt's new Empire Revue, "The Merry Go Round," which opened June 11, was a big hit.

Ernest Wighton, booking manager for the Moss Tour, is to have an all-American week at one of their suburban theaters, when every act on the bill is to be American and new to London.

Drawson, Hambo and Frisco are going big in their skit, "Fun in a Hotentot Hotel." They are now playing the Stoll tour.

Sam Sears, now playing the Stoll tour, made a very favorable impression at the Coliseum.

Will Rogers and his lane is one of the big hits in the New Empire revue.

HOWARD.

## IN ROMANTIC COMEDY

Henry Dixy Will Be Seen in New Sketch by Edgar Allan Wood

Henry R. Dixy and Marie Henderson will appear at the New Brighton Theater during the week of July 20 in a modern romantic comedy by Edgar Allan Wood. Mr. Dixy plays a role on the order of "Chapman" in "A Thousand and One Nights" and the same costume. The sketch was done by Mr. Dixy in the whole comic content he wrote in "Adonis."

## DAVID BISPHAM, LL.D.

Baritone is Honored with Degree by Harvard College

David Bispham was honored a few days ago when his alma mater, Harvard College, Philadelphia, conferred upon him the honorary degree of Doctor of Laws (LL.D.). Mr. Bispham recently completed a tour of the Orpheum time under Alf T. Wilton's direction.

The eminent baritone will, it is expected, be seen in vaudeville again next season.

## LEIPSI IN ENGLAND

Begin Three Months' Tour of Moss Empire at Newcastle

Leipzig, the slight-of-hand artist, opened recently at the Empire, Newcastle, England, after his American season.

Leipzig is booked for a three months' tour of the Moss halls.

## ACT STARTS RACIAL DISCUSSION

The appearance of Fred V. Brown in his vaudeville act at the Lyric Theater, Birmingham, Ala., during the week of June 15 started considerable racial discussion. During the progress of the show a white woman and a colored lad appear.

The Birmingham News commented severely upon the fact that a white woman and a colored man appeared in the same act. "It can't be done," said the News, which further commented: "A white woman and a negro were in the same act at the Lyric Theater Monday afternoon and night, and the audience expressed its disapproval in marked terms. Many whites and others left the house. The act is billed as a headliner, and Frederick V. Brown is a clever singer and stage actor, but his act will not go in Birmingham."

As a result the Lyric Theater advertising was withdrawn from the columns of the News. The police ordered the act omitted Tuesday night and sent a representative to view it Wednesday afternoon. The representative's report was satisfactory, the manager stating that the objectionable feature had been removed. Permission was then given for the act to proceed.

## MR. DE COURVILLE IN CHICAGO

Albert de Courville, managing director of the London Hippodrome, last week went to Chicago, looking for possible material for his London productions.

Mr. de Courville spent over a week going over the New York musical comedies and variety bills. The manager is due back in New York late this week.

## MINNIE ALLEN IN ENGLAND

Minnie Allen is now in England, and recently gave a copyright performance of her act in London.

Conkley, Harvey and Dunlevy have arrived from London.

## MISS CLIFFORD SCORES

American Favorite Opens at London Victoria Palace and Wins Hit

Kathleen Clifford made her London debut at Alfred Butt's Victoria Palace last week and scored heavily.

According to obitograms, Miss Clifford went on in a difficult spot, next to closing, but "got over" strongly and won a big personal hit.

## WILL BE ACTIVE AS PRODUCER

Although Harry Clay Blaney and his wife, Kitty Wolfe, will next season return to vaudeville, Mr. Blaney will be active as a producer. Mr. Blaney says he will make several productions and control at least two dramatic stock companies before the regular season has advanced far.

Mrs. Harry Clay Blaney has entirely recovered from her recent illness and is now quietly resting at her country place at Centre Moriches, L. I.

## M. S. BENTHAM ON CONTINENT

M. S. Bentham, the well-known artists' representative who went to England last month, has been touring the Continent. He was recently in Brussels, and is due back in London late this week.

Mr. Bentham will return about July 20.

## CLARK ROSS TO HAVE NEW ACT

Clark Ross has just closed a season of forty weeks, featured with the musical spectacular comedy, "The Mermals and the Man." Mr. Ross will present a new act in the varieties in August.

Vardaman, billed as an American impersonator, opened recently in London. He has just completed a tour of Australia and South Africa.



## SUMMER VAUDEVILLE GOSSIP; PALACE DRAWS BIG BUSINESS

Belle Baker in Exclusive Songs—First Act of "Iole" Coming to Varieties—Kay Laurell for Two-a-Day

By WALTER J. KINGSLEY.



WALLS, N. Y.  
MISS KATHLEEN CLIFFORD,  
Who Has Just Scored in London.

**B**ELLE BAKER comes to the Palace next week with five exclusive songs written for her by Irving Berlin.

Joan Sawyer has discovered that the public is not quite ready for the Renaissance of the old dances and is again specializing on the new ballroom steps. She made a game effort to bring the valseurienne and the polka-mazurka back to popularity, but the public clamored for the tango and the maxine, which she does supremely well. Of the old dances the public will accept the waltz from Miss Sawyer, for she is the queen of waltzers on the stage to-day.

Ruth Boye has been retained for a third week at the Palace, which fact establishes a new record for a single.

Our advice is that Jack Norworth may not return to America for years to come. He has been taken right to the heart of theatergoing London and told that he need not leave that city to find work at his own valuation. He has taken Tom Terrie's pretty house and is settled down as though he had been living over there all his life.

Summer business at the Palace is phenomenally large. The Palace is the first big time theater without a roof garden to remain open all summer in New York. The bills and the cool auditorium have everything to do with the business. The programs are equal to the winter's best and the theater is kept twenty degrees cooler than Broadway.

Nelle Revell, the brilliant vaudeville editor of the New York Morning Telegraph,

has gone to Newfoundland for a holiday. Miss Revell is probably the best-posted writer on vaudeville who ever treated the two-a-day. Her popularity is unbounded and is only equalled by her ability for clever work.

Eddie Weil has a musical sketch for vaudeville for two principals and six girls that looks ideal for a clever pair. The scene will be the most striking conceived in recent years and the best of it is that it is all ready for a producer. Those who saw "Iole" and remember the first act will recall that lovely act. Weil has woven a new story around this that will certainly get the money. It is for sale.

Over in "The Follies" there is a pretty girl with a superlative figure who has a future in vaudeville when she gets ready to listen to the call of the two-a-day. Kay Laurell is her name, and even more than Frankie Bailey she is entitled to two rounds of applause upon her entrance—one for each leg. She is September Morn and, even if it were January, I think the major portion of the males in this community would plunge into the icy tide to capture her. I know a producer of vaudeville sensation who is mapping out an act for the fascinating Miss Kay Laurell which will make her famous.

When Nora Bayes remarked in London that vaudeville managers paid her \$2,500 a week in this country and ate out of her hand, Alfred Butt remarked:

"You were a jolly simpleton to leave them; they may learn to eat cheaper and better before you get back."

Hugh McIntosh is now on his annual tour of the world in search of acts for his Australian Circuit. He seeks no less than 300 "turns." He is now booking at the Palace Theater Office. On July 13 he will open offices in the Savoy Hotel, London.

London's last claque are passing this summer. We still have the music pluggers with their iron palms, but the British music hall has decided that the house claque who have been accustomed "to sit aloft" and lend the applause are a nuisance and annoy the audiences. When the Empire reopened a few weeks ago the house claque was missing for the first time in the history of the theater. The Alhambra claque was dismissed early in the Spring. American artists are not shedding any tears, for the experts in applause had to be well tipped to get any action out of them. They were a liquorish lot, too, and frequently broke into frantic approval on the wrong cue.

## VAUDEVILLE GOSSIP

DAVID BISHOP, who received the honorary degree of LL.D last week, was walking on Broadway when a friend stopped him.

"Hello, Dave," he exclaimed, "I hear you got a degree at last."

"You have made a slight mistake," responded the baritone, "you mean a degree."

"Oh, is that all," said the other, disappointedly. "I was going to congratulate you."

BRADLEY MARTIN and EDITH FARRINI introduced a brand new dance, "The Society Ecstasy," at the opening of the Brighton Beach Music Hall on Saturday.

KENNETH CASEY, known everywhere as "The Vitagraph Boy," is now making a South African tour, playing the principal cities, including Cape Town, Johannesburg, Durban, and Germiston. Recently he completed a very successful six months' tour of the English and Scotch variety houses. In a letter to THE MIRROR, written on R. M. S. Armadale Castle, off the Spanish coast, Kenneth Casey tells of placing his

first bet on Gramby at the Epsom Downs Derby. "The old nag wasn't heard of," he says. "Just think of how many nice things I could have had for those five shillings. Never again!"

FRED DUPREZ's fifth tour of England is proving very successful. The monologist's summer tour will carry him through Scotland, Ireland and Wales. At the Brighton Hippodrome recently he was featured on a bill which included Mrs. Langtry.

"THE MAN IN FRONT," Alfred Sutro's playlet, in which Minnie Duprez has appeared with marked success, is now a part of the Grand Guignol programme in Paris, under the name of "The Triangle."

TED LORRAINE and HATTIE BURNS have won a hit in England. The London Era says of them: "At the Palladium this week are Ted Lorraine and Hattie Burns, from 'the other side,' who say quite simply that they sing and dance. They have brought one of the brightest of vaudeville acts.

Kindly mention DRAMATIC MIRROR when you write advertisers.

## ELIZABETH M. MURRAY

IN VAUDEVILLE

Direction

Alf. T. Wilton

NEXT SEASON

Personal Direction

Mr. Charles Dillingham

## TRIXIE FRIGANZA

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Big Cycling Company

Direction - - JENIE JACOBS

"My business is to make the world laugh"

JAMES MADISON

VAUDEVILLE ARTIST

1005 BROADWAY, NEW YORK ROOM 417.

Both have been in musical comedy in the States, and their work in dancing—whirling and otherwise—bears the stamp of refinement and charm. Incidentally Ted sings in French in the song, "Our Little Cabaret at Home." They need not be in any hurry to go back."

## CURRENT BILLS

Victoria—Alice His and Bert French in "The Temptress," Carmelita Ferrer, Joe Jackson, Nellie V. Nichols, "The Girl With the Most Beautiful Eyes in the World" (Lalla Bel), Arnold Brothers, "Omen" and "Betty," Sadie and Arthur, Grace De Mar, Tom Tom, Martinetti and Hyrester, the Castilians, Fred Eldridge, Ethel Vane.

New Brighton—George MacFarlane, James L. Lasky, "The Beauties," M. Gallager and Bob Carlin, Hans and Moseleur, Alexis, Wisconsin, Harry Brown, Decker's Dog and Monkey, Pantomime, Gerard and West, Guard Brothers, Henderson's—Charlie Howard and company, Jim Diamond and Sybil Brennan, Joe Hart's "A Telephone Tangle," Julia Curtis, Kingston and Edder, Florence Lorraine and Dudley Edgar, Nichols-Nelson, Troupe, Three Travilla Brothers, Giblin and Baderitz.

Palace—Montgomery and Moore, Joan Sawyer, assisted by Benne Dixon and Lewis Bladen (second week); Ruth Boye, Adelaide and J. J. Hughes (second week), Al. Von Tilke's "Honey Girls," Bert Wheeler and company, Fred Korman, Willie Weston, Toccasin Troupe.

## "Rube" Dickinson

will remain in Vaudeville

Direction Max Hart

FRED and MINITA

## BRAD

Mgt. C. A. FOUCHOT, Palace Bldg., N. Y.

## FRED DUPREZ

The International Comedian.

Until October

Care of Geo. Foster, 8 New Coventry St., London, Eng.

## MILTON and DOLLY NOBLES

4641 Campus Avenue  
SAN DIEGO, CAL.

Until September

## FRED J. BEAMAN

Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Geo. Foster, Edgar Hall, George and Edmond, Sadie and Arthur, George and Westworth, Harry M. Brown, Lewis MacCard, Hought and Evans, Ethel Graham, Charles Frankline Co.

I do not write much or nonsense, but do write sketches that LIVE and PLEASE.

Room 601, George Foster Building

Washington, D. C.







# "SALOMY JANE"

WITH

## BEATRIZ MICHELENA

THE BEAUTIFUL AND CELEBRATED PRIMA DONNA  
SUPPORTED BY A NOTABLE  
CAST INCLUDING  
HOUSE PETERS

PAUL ARMSTRONG'S  
PLAY  
SALOMY JANE  
AS ORIGINALLY  
PRODUCED BY  
LIEBLER & COMPANY

SALOMY JANE  
BY  
BRET HARTE  
CALIFORNIA'S NOTED  
AUTHOR OF THE DAYS  
OF '49

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# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

## COMMENT AND SUGGESTION

### LESS CRIME, PLEASE

GRANTING that there is a "press agent in the woodpile," there are many film men who did not need the widely published tirade of Detective WILLIAM A. PINKERTON to convince them that the underworld is usurping too strong a place on the picture screen. There is no excuse in the conditions of actual life for bestowing so prominent a position in the photoplay world to the sordid struggles of social outcasts. There is too much of sorrow in the lives of many of us to magnify a pessimistic view of the world by an overabundance of wrong and misery on the screen.

"Less crime, please," should be the request of many manufacturers to their authors. An occasional feature picture treated by a careful hand, like an occasional reading of Poe, may well serve its purpose, but the regular run of pictures should seek a closer relation to the ordinary stations of life. Step up a notch in the scale and shake the acquaintance of social-lepers. Honest, we could manage to squeeze through this existence without an introduction to Gyp, the Plug, Second Story Steve, or even Dress-Suit Baffles. We'd much rather improve our acquaintance with John Jones, Sally Smith, and Bill Brown.

### WHEN AN ACTOR'S NOT AN ACTOR

He was an actor. She was just a pretty thing. The third corner of the triangle was termed by courtesy a director, stage-manager would have been more accurate. They were filming a scene that called for acting, extemporaneous acting besides, since the director "did not believe in telling the story to his players, he just told them what to do as they came to each scene." The set was up, the camera O. K., and all ready to proceed. Remember, *he is an actor*.

"Now, Jim," starts the director, in a dignified foghorn voice. "I'll tell you what you've got to do. You see, you're going off to the war soon and are coming now to say good-by to your sweetheart. You enter," and he strides out on the stage, "by this door at the right, she's sitting at the table. You take, let's see, one, two—take four steps slowly to the table, then stop, rest your—let's see—right hand on the table, and start to speak. She jumps in surprise, then stands up, you smile, like this," a sickly grin covers Mr. Director's face, "then embrace her. Got that? Now we'll see how it goes."

Mind you, he's an actor. He takes his place and the director stands at the side of the camera and clears his voice, there's nothing like a good voice for artistic producing.

"Come in, come in," shouts Mr. Direc-

tor, "now stop at the door a second, now walk, one, two, three, four; no, only four steps; stop, STOP. Now rest your hand, right hand, on the table, say something, say SOMETHING, smile Miss Ingenue," she advertises her dentist, "now look up, you see him now, rise slowly, slow, that's enough, start to speak again, you interrupt her, Jim, embrace, that's it, hold it, hold it, now stop, let your hands drop, left first. Now tell her you've got to go to war—aw, it's all wrong. Come out here and lemme show you. Gee, you balled it all up, you waited a second too long at the door; you took five steps to get to the table; you didn't open your eyes wide enough when you smiled, aw, we'll try it again."

Once more, I impress on you the fact that he is an actor, and is getting paid for being an actor. He has probably spent about ten years in the stock and legitimate learning his profession. He would never have been engaged in the first place unless it was thought that he knew how to act. But he needs the job, and so it is that he mentally calculates the distance between the door and the table, so that he will take the exact number of steps the director thinks he should take, twitches his lips to get the exact sort of smile the director thinks he should have, and so on, closing with a prayer that the director go dumb. When he finally gets through with the scene he doesn't know whether he was a soldier going to war or an automaton dangling at the end of a string. Then the picture is released, and some who knew him in the olden days wander into the picture theater.

"Why," they say, after a few scenes, "that fellow Jim has gone back, guess he is getting old. Used to be a fairly good actor, but now he's working like a machine, nothing natural about him. See the way he comes in to say good-by to the girl, just as if it were all in the day's work, like shining his shoes or something. Oh, well, guess he was pretty far gone when he went into pictures."

There are many such actors, working under the handicap of many such directors, though, truth to tell, they are becoming fewer every year. Here's looking forward to the extinction of the tribe.

## EDITORIALS IN FILMS

### "Semi-Educationals" as Seen by David W. Griffith and Ned Finley

The motion picture has adopted many guises in its search for the clicking dime. It has robbed the stage of its plays and idols, furnished an efficient tool to the teachers of geography and natural history, out-alarmed the comic supplements in the animated cartoons, and run the news columns a close race for interest with its news-pictorials. It now remains for the newest type of picture to be taken up more universally, and the editorial writer will be able to see a rival on the screen. Pictures telling a story solely for the purpose of driving home a certain moral are at present scarce, but there is every indication that they will become more and more popular, for the picture patron has been found perfectly willing to be taught a lesson by way of the screen. The American Bankers' Association, the National Safety-First Societies, and the crusaders for fire prevention are among the organizations who have found these "film editorials" most useful.

Just as there were "sermons in stones" a long time ago, so there were "editorials in films" back in the early days of pictures, but the heiter-shelter march of progress in a new art drove along other avenues and the "film editorial" was allowed to languish. David W. Griffith was probably among the first to produce pictures of this type and it was Frank Woods, "The Spectator," who christened them "film editorials." Director Griffith's productions were in thousand foot lengths and told "The Story of Wheat," "The Story of Coal," and so on with many other industries. The reels all followed the same general tone of treatment, and "The Story of Wheat" may be taken as an example. This tale opened on Western plains, with scenes of the harvest in the wheat fields of Kansas. Then to the mills, and on to the bake-shops of the cities and into the homes of rich and poor the camera followed from the yellow kernel to the loaf of bread. All this was interesting enough, but it was mainly intended as sugar-coating, the producer's moral was reserved for the last. With a swirl the scenes swung to the wheat pit, and an attempt to corner the market. The lesson was driven home in the contrast between the idyllic beauty of the early views and the greed and strife of the financiers, followed by the universal suffering attendant upon a successful corner. It was a film editorial with a "punch."

"I liked to work on these pictures," said Mr. Griffith to the writer, "and some day I hope to get back to them and do some really big things, for I think that some of the greatest work of the motion picture is to be done along these lines. Think of the value of motion pictures of this kind to a political party with a big issue before the voters. The perfect motion picture editorial will take its place in the making of history along with the press and stage."

But David W. Griffith was not to get back to his pet idea, and the film with a

lesson stood still. Paths occasionally carried a few hundred feet of views at the end of the news weekly which were entitled "Editorial" and usually treated of some phase of sociological work. Then the Safety-First Societies saw the possibilities of the films and interested J. Stuart Blackton and Albert E. Smith, of the Vitaphone Company. Messrs. Smith and Blackton let their eyes rest on Ned Finley, and the director was temporarily made an editorial writer—that is, he had to place on the screen the message of the safety advocates. A scenario was prepared that included views showing the correct methods of boarding and alighting from trolley cars, and scenes tending to warn children against playing on streets filled with traffic. This picture, "The Price of Thoughtlessness," was released in the regular service to theaters, but found its greatest field when shown in cities throughout the country under the auspices of bodies coming from Chambers of Commerce to mother societies and schools. About this time members of the American Bankers' Association decided that they had a lesson of thrift that could be taught through the film-school teacher and the same company produced "The Harvard of Thrift." Another "film editorial" in preparation wages war upon temptations and factories that are fire traps and persons whose carelessness abets conflagrations. Ned Finley, director of this trio, has some interesting things to tell about the troubles of the producers of editorials.

"Filming a sweet love story or thrilling adventure tale may have its difficulties," he says with a quizzical smile, "but the actual work gives us three of that kind to preference to one 'fact' picture encoated with a simple story. You cannot sit down like an editorial writer and preach away to your heart's content, for then the interest in your story will fade, nor can you go galloping along on exciting romance, for then your moral will be lost in the shuffle. There must be a nicely graded mixture of dry fact and interesting incidents maintained throughout."

"But if there is trouble evolving your story it doesn't compare with the obstacles to be met with in the actual production. Accuracy must be carried out down to the finest point, for, you know, the pupil must never be allowed to laugh at the mistakes of his teacher. For instance, in 'The Harvard of Thrift,' one of the principal characters was supposed to be employed in the sinking of a giant oilman. We went days around the shafts and tunnels of the Catskill Aqueduct in New York to get actual detailed knowledge of this work. Later, for another part of this picture, I had every one of the players in a Brooklyn courtroom for an entire day and sat beside the judge on the bench myself solely to get accurate knowledge. We then hired every one of the court attachés to take part in the production of the courtroom scene at the studio."

"The Price of Thoughtlessness" had its difficulties galore, since we had to have children run over by cars, and saved by the latest style of fenders, and so on. The fire prevention picture, made in collaboration with the New York Fire Department, though only just started, has already brought its share of weary days. But it's all in the game of producing film editorials."

COLONEL JOSEPH SMILEY recently celebrated a birthday, and the inhabitants of Lubinville outdid one another to honor the director. At his beautiful home, Little Lennie, who recently became Mrs. Smiley, superintended the supper, while Lloyd Carlton presided as toastmaster.

### OPTIGRAPH MFG CO.

Chicago, June 12, 1914.

Dear Sirs,

Reg to acknowledge receipt of your kind favor of the 10th. Thank you for the copy of the Dramatic Mirror. The writer takes this means of advising you that you can well be proud of this issue, and the news contained therein is solid and breezy. The impartial reviews are indeed a treat.

Yours very truly,

JOHN J. HUGHES.



## UP AND DOWN THE COAST

Director Christie's Jaunt—No Balboa Prizes—Nash's New Enterprises—Other News

LOS ANGELES (Special).—Trekking from one end of glorious California to the other, Al. E. Christie and his Nestor comedy company made a rather neat clean-up of locations, beginning with the Mexican mecca and ending somewhat above the Golden Gate. Outside of a dum-dum bullet which skimmed between Christie's stunts and caused that director to break the world's record for the broad jump, no injuries are recorded. But five corking comedies, with a remarkable number of different settings, resulted. In the skit "When Eddie (Lyons) Went to War," at the Mexican line, Major Davis fell under the hypnotic influence of the Christie person and turned out his whole army of 700 men to help the picture out. Two privates kindly went to bed so that comedians could use their clothes. Next, "Maggie's Honest Lover" whooped and trouped through the Panama-California Exposition grounds at San Diego, skimming over the tops of much structure also. Next the tent city at Coronado started. "All at Sea," which was completed on the boat on route to San Francisco. "For Love or Money" saw the famous Cliff House, seal rocks and Suro grounds in use at Golden Gate. "Detective Dan Cupid" was done on Market Street, in Golden Gate Park and on the terrace across the bay. Christie declares it was "like a vacation." He did 5,000 feet in seventeen days.

No prizes were awarded as a result of the Balboa Company's contest wherein \$250 was offered as bonus to a prize of \$50 for the best multiple reel story submitted. Secretary A. A. Lott declares that none were "available" as prize stories, although offers were made for eight of the 635 photoplays submitted during the five months. The authors refused the price offered.

Thomas A. Nash, so many years with W. N. Selig, has another enterprise in addition to his wild-animal studio. He is president and chief stockholder of the Zodiac Film Manufacturing Company, which organization supplants the J. A. C. plant at Hill and Court streets. Albert E. Russell is secretary and general manager. J. A. Crosby no longer is connected with this studio. The Albuquerque Film Company, making Warner releases; the Pathe Freres Western company, the Nash motion picture features and several other products are using this plant for interiors and development. Jack London pictures, also Famous Player stories, "Hearts Adrift," "Toss of the Storm Country," and "Such a Little Queen," among other Mary Pickford productions, were manufactured at the Zodiac. It has one of the largest and best equipped plants in the West.

Albert Hale has been engaged to put another Kalem comedy company at work here. He will use the old Kalem studio at Santa Monica, featuring John Brennan, the noted comedian.

The militant comedienne and emotional actress, Laura Oakley, now back at the Universal studio, has been sworn in as a deputy sheriff. She is chief of police at Universal City, where she will have supervision over four Los Angeles mounted police. If Miss Oakley is to play jailer almost anyone would leave town to get arrested at that studio.

Peggy Hart, Mabel Freyner, and Howard Davis are principals in P. C. Hartigan's Pathe comedy company at the Zodiac studio. Hartigan, who will be remembered as a Kalem director, has secured George Rizzard, former cameraman of the Western Pathe,

whose negatives were a joy to gaze upon.

Joe DeGrasse, the sterling actor and producer, is directing a company headed by Mr. and Mrs. Julian Supter at the Universal.

The Os Film Manufacturing Company, at Santa Monica Boulevard and Gower Street, Hollywood, has a river right on the stage. Finding that L. Frank Baum's peculiar and delightful juvenile stories included rivers—especially "The Patchwork Girl of Oz," the first one to be filmed—the company put in traps and a cement ditch through the center of the great stage. All they do is turn on the faucet and the river is right on tap. Couderc, a French acrobat, late of the Felix Bergere, Frank Moore as Uink Nunkie, Violet McMillan as Ojo, Florence Dagmar, Fred Woodward, and Frank Bristol are in the cast. Miss McMillan played in the original stage production of "The Wizard of Oz." J. F. Macdonald is directing.

"It was not studio jealousy—merely true sporting blood," is the way both fair leading ladies explain the ruction at the Griffith-Mutual studio. He that as it may, "Hex," the blooded English bull terrier belonging to Mac Marsh, mixed it with Dorothy Gish's equally pedigreed Alrodale, just outside the side lines during a big scene. First the actors, then Mr. Griffith and afterwards the entire working force endeavored to call time. Nothing worked until Mr. Griffith ordered out the studio fire department. A stream of water sufficient to wipe out the Mexican revolution decided the battle in a draw.

Among habits of successful directors might be mentioned the daily luncheon of the venerable Charles Giblyn, recently of the N. Y. M. F. C., but now of the Universal. The entire meal consists of: One strawberry shortcake, one plate of ice cream, one-half a pie, one toothpick. "We were a witness."

There were two serious happenings in connection with Selig zoo employees this week. Harry Neumann, the cameraman, reported the arrival of a new male boarder at his residence, and William Scott, assistant to Director Norval Macgregor, incurred marriage. Both are doing well, especially Scott, who received a siffy present from fellow employees.

Ancient inquiries from many admirers, the new and alluring face upon the screen observed in "Lily of the Valley," the Selig multiple, belongs to the winsome Olive Drake, sister-in-law to Thomas A. Nash. The little ingenue made her advent into pictures with the same modesty of mien as that which makes her so attractive to friends generally.

Harry Reviere, once with the Gaumont, has organized the Royal company here. He has the old majestic studio in Boyle Heights.

Lillian Hamilton is ingenue of the Usona company. She holds several embroidery records.

The Photoplayers' Club put on a pretentious air at its "Ladies' Night" entertainment. Many artists from the colony appeared, while the Photoplayer Glee Club sang larkily.

The Western Selig company, headed by Tom Mix, has begun work at the Usona studio, in Glendale. Goldie Colwell, Barney Feury, Roy Watson, numerous cowboys and cowgirls are members of the company. Director Colin Campbell's large and haughty automobile was observed on its way to the shop, towed by a Ford. He has no explanations. W. H. WING.

## MAUDE FEALY.

Letters from photoplay fans are missives that almost all players are glad to receive, and prize among their possessions, but Maude Fealy has a scrap book of letters that she holds of unusual value. These are letters from exhibitors all over the country.

Miss Fealy has been closely identified with Thanhouser Feature Productions during the past season, and, coming to the screen with a thorough experience on the stage at her command, has quickly found an enviable place in the picture field.

## PICKFORD NOT TO CHANGE

"Little Mary" Denies Truth of Rumors That She Was to Leave Famous Players

Mary Pickford herself called a halt last week to rumors that have been circulated for some time that she was about to desert the Famous Players organization to join the Universal ranks. Miss Pickford issued the following statement in contradiction of the rumors:

"The report that I am about to make a change and become associated with the Universal Film Company is unauthorized, and detrimental to both myself and the Famous Players Film Company. The story is without foundation or authority and you will do me and the Famous Players Company a great favor if you will contradict it in the strongest language possible.

"As is commonly known, the Famous Players Film Company has supplied me with opportunities and play material unequalled by any other company, and the report is therefore unjust and injurious to everybody concerned."

## STARS IN COMING LUBIN

Raymond Hitchcock and Flora Zabelle to Be Seen in Five-Part Feature Production

Raymond Hitchcock, now appearing on Broadway in "The Beauty Shop," and his wife, Flora Zabelle, will be featured in a five-reel photoplay now in course of preparation by the Lubin Company. The story of the picture has been written by Lawrence McCloskey and the production is in the hands of George Terwilliger.

The feature is said to offer something entirely original in screen work and is being termed by the Lubin officials a "Photodrama." The interiors were filmed at the Lubin studio and the exterior will be taken at the Hitchcock estate on Long Island.

## COMING BRADY FEATURES

Though several of the William A. Brady feature film productions have already been completed, none will be released until September. Among the stars who will be seen in the Brady list are Thomas A. Wess, in his original role in "The Gentleman from Mississippi;" Emma Dunn, in the part she first played in "Mother;" Gail Kane, in "The Family Cupboard;" Wilton Lackaye in the character he originated in "The Pitt;" Robert Warwick in "The Dollar Mark;" and Alice Brady in a play, the identity of which will not be disclosed until New Year's. Releases will be made once a month.

## TO OPEN NONPAREIL EXCHANGES

The Nonpareil Feature Film Corporation announces that it will soon open exchanges in all the large cities to handle their feature output. "The Line-Up at Police Headquarters," the first Nonpareil production, is said to be breaking records on its exhibition in large theaters all over the country. The film, which was produced under the direction of Frank Roal, has been seen at the Lyric, West End and other New York houses, and at the Apollo, Atlantic City. The Nonpareil's first comedy picture, "Happy Hooligan," is now completed and will soon be released.



ASHLEY MILLER.

Ashley Miller, senior director of Edison productions, and his brilliant little wife, Ethel Browning, have once more taken up their summer residence on board the houseboat *Arady*. Their boating abode is moored in New Rochelle Harbor opposite the pretty Huguenot Yacht Club, where their motor boat meets the guests who come from the city's boat and noise to spend quiet hours in this ideal home. To this same quiet and restfulness can probably be traced a great deal of Mr. Miller's contribution to motion picture popularity. He has also found time, however, to do other successful writing. "Ambition," Mr. Miller's three-act play which was tried out last April in Washington and other Eastern cities, is booked for an August opening at Atlantic City and, after Baltimore and Philadelphia, for its New York debut early in October.

## "WOLFE" PRINT IN FIRE

Allege Rival Exhibitor Had Hand in Fire That Destroyed Copy of Kalem Film

Rivalry between exhibitors desiring to secure Kalem's five-part historical production, "Wolfe; or, The Conquest of Quebec," is said to have caused a fire of incendiary origin which destroyed the Grand Theater at Crookston, N. D., recently. The print of the Kalem production, which had been secured by A. J. Kavanagh, the proprietor of the Grand, was consumed in the blaze.

Early on the morning of May 27 a fire mysteriously broke out in the Grand Theater and defied all efforts to check it. The police were led to suspect foul play and were successful in unearthing clues which brought about the arrest of the alleged incendiaries. One of these men subsequently confessed and is said to have implicated the proprietor of a rival motion picture theater.

Kavanagh promptly forwarded an affidavit to the Minneapolis, Minn., branch of the General Film Company, telling of the destruction of the film. The document read:

"GENTLEMEN.—The Grand Theater at Crookston was destroyed by fire on the morning of May 27, 1914, and the picture, 'Wolfe; or, The Conquest of Quebec,' was totally destroyed. The picture was in five parts.

"The fire was of incendiary origin and the men are now under arrest. One of them confessed and has implicated the proprietor of a rival motion picture theater.

"Yours truly,

"(Signed) A. J. KAVANAGH."

"The above statement has been sworn to before me this 2nd day of June, 1914.

"(Signed) M. McLOUGHLIN.

"Notary Public, North Dakota." "Wolfe; or, The Conquest of Quebec," is said to be one of the most expensive productions ever filmed. Based upon Wolfe's historic campaign against the French under Montcalm, it was filmed in authentic locations in Canada. It is stated upon excellent authority that approximately \$70,000 was spent upon the production.

## HEARST-SELIG FILM TIMELY

The managers of the Hearst-Selig News Pictorial are, with true newspaper feeling, congratulating themselves on the unusual number of "good stories" in the nature of timely views that they have put on the screen since the establishment of the service. This has been largely due to the flexibility of the service, scarcely an issue passing when happenings at the last minute have not been inserted in addition to those announced on the advertising placards. Occurrences in Mexico have been filmed with especial timeliness in the Hearst-Selig issue.

## MARKETING SUBMARINE FILMS

The new "photographed under the ocean" films taken in Bermuda by the new invention of the Williamson Brothers, of Norfolk, Va., will be seen for the first time in public at the new Broadway Rose Gardens, Broadway and Fifth-third Street, New York City. Charles J. Hite, of the Thanhouser and Mutual companies, is handling the booking of the pictures, with his representative, Bert Adler, in charge. After the run of the pictures in New York they will be shown to leading scientific bodies and then go on a tour of the large cities.



"LITTLE MARY" DREAMING OF HOME.

Mary Pickford in "The Eagle's Mate," Forthcoming Famous Players' Film.



## NEW PHOTOPLAY THEATERS

The Edmondson Amusement Company is preparing to build a one-story motion picture structure at the northwest corner of Edmondson Avenue and Pulaski Street, West Baltimore, Md.

Cleveland has another big downtown theater, the Standard, Prospect Avenue, having thrown its doors open last Friday. The house is under the control of Joseph Grossman. "Home, Sweet Home" was the opening attraction.

The Willis Wood, one of Kansas City's most prominent legitimate theaters, has been leased for pictures by H. G. Lappe, owner of several Kansas City picture houses. Alterations costing \$10,000 are planned, after which feature pictures will be the rule.

Mayor Nye, of Minneapolis, was the principal speaker at the recent opening of the Garrison Photoplay Theater, at Nicollet Avenue and Twenty-sixth Street, Minneapolis. John C. Karlsson, prominent in Minneapolis athletics, is the owner of the new house, which seats six hundred, and represents an investment of \$50,000. A five-reel programme is given, with four changes a week.

The Milwaukee Photoplay Company, of which Philip Gross, Jr., is manager, has under way plans for the erection of what will probably be one of the finest motion picture theaters west of New York. The theater, to be known as the Strand, will be located at Grand Avenue and Fifth Street. Exclusive features, such as a seven-foot drive fan that will provide cool air in summer and heated air in winter, are planned for the Strand, and the final cost is placed at \$80,000. Two thousand patrons will be accommodated, all on one floor, and the plans promise an arrangement that will make it unnecessary for any one to arise to allow another patron to enter or leave. Feature pictures and the regular Mutual programme will be the offerings. Sept. 1 is set for the opening date. Among those interested in the Photoplay Company are: V. J. Schenck, Jr., A. A. Mass, G. L. Gailerup, and B. C. Graf. The same management also controls the Peerless Theater, 98 Center Street, Milwaukee.

The Star, a motion picture theater, of Oswego, N. Y., has been purchased by Royal Charles Dodge, who is now holding the reins. Plans laid for a new picture theater in Louisville, Ky., show that the Broadway Theater Company expects to expend \$50,000 on a house located on Broadway, between Shelby and Campbell Streets. The theater, which has not yet been named, will cost \$400.

The Union Opera House at New Philadelphia, O., has turned to running a daily programme of pictures during the summer months. The seating capacity is one thousand.

The finishing touches are being put on the new Standard Theater, at E. Eighth Street and Prospect Avenue, Cleveland. It is expected to open the house about June 15. Mutual Film service will be used.

Another picture theater is to be opened on Third Avenue, New York, at numbers

325-327, when the house now being built by the Ansonia Amusement Company, with offices in the Flatiron Building, opens its doors within the next six weeks. It is designed to seat 550 people on the ground floor, and its construction is of the newest. Laurence S. Bolognino is the president and manager.

Ruth Stonehouse, of the Kananay, and a Denver girl, was the star attraction at the opening of the new Plaza Theater, 1731 Curtis Street, Denver, last week. Miss Stonehouse presented several of her dances during the engagement. The Plaza is to be given over to his features, each to run a week. "Home, Sweet Home" was the opening offering.

An open air motion picture theater in the heart of the downtown section is a recent Washington, D. C., innovation. The Central Park has just been opened at Ninth and G Streets, and is meeting with success in filling its fifteen hundred seats.

Reports in Detroit say that A. J. Olligham, of the local General Film office, owner of the Empire Theater, that city, and a circuit of Grand Rapids houses, has practically closed negotiations for a plot of ground at the corner of Woodward Avenue and Stinson Place, with a view towards the erection of a \$75,000 motion picture theater. It is understood that a number of Eastern film men are associated with Mr. Olligham in the project. The house would probably seat about 1,500.

The Theater Royal, 1020-1022 Main Street, Kansas City, Mo., received an auspicious opening last week. It is owned by F. L. Newman and is reported to have cost \$75,000.

Two landmarks of Flushing, L. I., have been purchased for motion picture theaters. They are the Reformed Church property at the corner of Prince and Washington Streets, and the Fountain House, a noted Long Island hotel. Albert Volk is to remodel the church, built in 1857, and will also use the adjoining property for an open air theater. Jacob F. Haeubell is the owner of the Fountain House, which was built in 1765. It will be torn down about July 1 to make room for the picture theater.

Atlanta, Ga., has an innovation in picture shows in the Aldome on Peachtree Street, near Foster Place. Refreshments are served at tables to patrons who wish to enjoy cooling drinks while watching the films.

The Washington Hiding Academy, Washington, D. C., is being remodeled and will be opened soon as a motion picture theater. Over three thousand will be seated in the new house. A prize of \$25 is being advertised locally for the best name for the theater. Will F. Thomas is managing this house.

Charles A. de lae Holland, of San Diego, Cal., has purchased the lease of the Queen and Exposition motion picture theaters in that city and is making extensive alterations. The houses will be reopened later as the Parisian and the Illusion, with the Mutual service.

company, has been suffering from the bites of a poisonous fly which the Kalemites encountered on the borders of Death Valley. Her director, J. P. McGowan, had a narrow escape from blood poisoning through trying to make friends with the young coyotes presented to Miss Holmes by Panamint Tom, a well-known Death Valley character.

Reports from Hollywood indicate that Andrew Mack is thoroughly enjoying his first work before the motion-picture camera. The comedian is appearing under the direction of Lloyd B. Carleton, and "The Ragged Earl" is the subject chosen for his debut by the Popular Plays and Players Company. Ormi Hawley will be seen opposite Mack. The screen adaptation of the play was made by Benjamin Koltowsky.

Max Wells, who has been seen in recent Frontier films, has enrolled with the Sterling forces.

It cost the Vitagraph Company \$15,000 to reproduce a train wreck last week for a forthcoming feature. An engine drawing four coaches at fifty miles an hour was sent into an open switch at Milltown, near New Brunswick, N. J., and rolled down a thirty-five foot embankment while six camera men stood by and turned the cranks of their cameras. No one was hurt, as the engineer jumped soon after the train got in motion. The cars burst in flame as they reached the bottom of the embankment, the engine blew up, and altogether the Messrs. Blackton and Smith think they got their money's worth.

The Mexican war is over. Manager Joseph Shear, Director Harry Schenck, and a company of Solax players, including Vinnie Burns, who have been on the firing line for the past month, are now back at the Fort Lee studio.

Kindly mention DRAMATIC MIRROR when you write advertisers.

## KALEM'S FIVE-A-WEEK

### A DIAMOND IN THE ROUGH

A Two Part Drama featuring Guy Coombe and Anna Nilsson. While out hunting, Grim comes into the steel jaws of a bear trap. What happens when his cries for help are heard by the wife he had wronged goes straight to the heart.

Released Monday, July 13th

Showing across shown on 1, 3 and 5-Reels

### ACCUSED

How easy came a man to be accused of their makes this one of the most novel releases of the year.

Released Tuesday, July 14th

Striking 1 and 2-Reels

### THE EXPRESS MESSENGER

A Two Part Railroad Drama featuring Helen Holman. Locked in deadly combat, the express messenger and the crook clash through the sky to the throat one below, in one of the most exciting scenes.

Released Wednesday, July 15th

Attention-attracting 1, 2 and 3-Reels

### WANTED AN HEIR

How a millionaire desires come his heir, the tale with one of the most exciting scenes.

Released Friday, July 17th

### THE FATE OF A SQUAW

The ingredients of a white man whose health and peace have been ruined by an Indian maid, this tale—wild—heart-rending—irresistible—Mona Davidson in principal roles.

Released Saturday, July 18th

Export 1 and 2-Reels

### The Following Stars

Allan Joyce, Allen Holstler, Anna Nilsson, Guy Coombe, Tom Moore, Irene Rich, Harry M. Lord and others of equal popularity appear in Kalem's Tuesday Single-Reel Release.

**KALEM COMPANY**

335-337 West 23d Street  
NEW YORK

## STUDIO GOSSIP

Members of the "Flying A" company were given an opportunity to show their heroism in actual life last week when a runaway endangered the life of Miss Mary Martin, of Fresno. The Santa Barbara Press tells of the occurrence as follows: "Frank Nicely, Miss Martin, Peggy Perkins, and Mr. Kemp decided to get a bird's-eye view of Santa Barbara from the hills, and horses were ordered. At the time Nicely did not know Miss Martin had never been on horseback before, and he was assisting her to the saddle when the horse bolted. It was across State Street before Nicely could get into his own saddle, but then the race started. Miss Martin did wonderfully well in remaining on the horse. Nicely soon overtook the fractious animal, and for a time the two horses ran neck and neck. Miss Martin had by this time dropped the reins and was holding to the horn of the saddle and she was swaying when Nicely reached her and picked her off the horse, and then held her across the neck of his own until they were brought to a stop. Those who were eye witnesses say it was a splendid piece of horsemanship and cool-headedness on the part of Nicely."

ALFRED VORSHUB and his talented wife, Estell Allen, are happy in the arrival of a baby girl, born May 14, at Santa Monica, Cal.

A FAMOUS PLAYERS COMPANY started work last week on "Wild Flowers," a coming production to feature Marguerite Clark. Allan Dwan is to direct the picture.

Helen Holmes, of the Western Kalem

## LUBIN

### LUBIN MASTERPIECES

"THE WOLF" Wonderful Reel by EUGENE WALTER

"THE HOUSE NEXT DOOR" by J. HARTLEY MANNING

IN PREPARATION AT GREAT EXPENSE

"THE EAGLE'S NEST" 5 Reels. EDWARD ARNOLD, Broadway's most popular and successful actor, leads the cast

"THE FORTUNE HUNTER" by WINCHELL SMITH

These splendid pictures will be released through the General Film Manufacturing Service

A COMEDY Every Tuesday and Saturday  
A DRAMA Every Friday  
A TWO REEL FEATURE Every Wednesday and Thursday

### FIVE RELEASES EACH WEEK

"THE LIVING FEAR"—A Real Drama Wednesday, July 1st

A suspense and thriller story with a strange supernatural case, which is really masterful

"THE SHADOW OF TRAGEDY"—A Real Drama Thursday, July 2nd

A strange dramatic story in which a curious mistake causes serious consequences and a new tragedy

"THE DOOM OF DUTY"—Drama Friday, July 3rd

A vigorous Mexican War incident with a fierce battle and a tale between love and duty

"IT'S A SHAME"—Comedy Split Reel Saturday, July 4th

A mating love in which two lovers were kept up the minutes instead of their husbands

"THE KIDNAPPED BRIDE"—Comedy Split Reel Saturday, July 4th

A bride is kidnapped by a villain, who, under a pretty lively fight between the two and

"POOLING FANNY'S FATHER"—Comedy Split Reel Sunday, July 5th

Father is working on a contraption to discover or remove a person's age, but Fanny and her friends

"WHILE AUNTIE BOUNCED"—Comedy Split Reel Sunday, July 5th

Auntie tries to stop the scolding between Allen and a Circus Acrobat, but they throw her in the

### LUBIN BEAUTIFUL POSTERS

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five sheets with all Multiple Reels

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## ALL READY AT DAYTON

Strenuous Week Expected at Big Convention to Open Monday

DAYTON (Special).—This little Ohio city, which has a habit of doing big things, is out to establish a new record for hospitality at the National Convention of the Motion Picture Exhibitors' League, to open Monday and run through the week. The hotels say that they have ample accommodations to handle the two thousand delegates who are expected to be in attendance. Many special trains from distant points are scheduled to arrive on Sunday evening.

Governor Cox and Mayor Shroyer, of Dayton, will deliver the addresses of welcome to the delegates. The convention proper will open on Monday morning, and after a morning of business the delegates will be entertained by the National Cash Register Company. Sessions of the convention will then continue every morning and afternoon during the week, and between the business meetings a programme of entertainment has been scheduled that will keep the delegates busy.

Wednesday morning the election of national officers will be held. All signs point to the re-election of President M. A. S. to the seat of authority. The first open meeting of the convention is scheduled for Wednesday afternoon, and manufacturers and jobbers are invited to attend with the exhibitors.

Feature films of the leading producers will be shown at the exposition building, Memorial Hall, throughout the week. Leading players from all the companies will also hold receptions.

## TWIST SUES "BILLBOARD"

Papers Served in Suit to Recover Damages for Alleged Libel

Stanley Twist, head of the Inter-Oceanic Sales Company, who recently returned to America after successfully launching his Australian interests, has brought suit against the *Billboard* for \$100,000, claiming that an article recently printed in that publication was libelous. Papers were served in the action last week on Walter Hill, in charge of the *Billboard's* New York office.

The story that has caused the suit appeared at the time of Mr. Twist's return to America, and is said to have intimated that the return was due to the failure of his Australian enterprises, besides casting other slights on his ability. The *Billboard* printed a retraction of the article which Mr. Twist does not think satisfactory. Thomas McMahon is attorney for the plaintiff in the action.

## COMING AMERICANS

Costly Heirlooms Used in Beauty Film—Two Ricketts Features

Costly properties, including one rug placed at a value of over \$10,000, are used by Harry Pollard in a forthcoming Beauty production, "The Dream Ship." The chair used as a throne in the picture was originally the property of a Spanish King. The scenes were taken in the Glendale mansion, at Montecito, Cal., one of California's choicest exhibits of natural and artificial beauties.

Director Thomas Ricketts is represented in two of the forthcoming "Flying A" productions. One, "Youth and Art," scheduled for release July 15, is based on a poem by Robert Browning, and is said to contain deep heart interest. In "The Lure of the Sawdust," released July 15, the American Company offers another of its popular circus tales, at which Producer Ricketts has proven so adept.

Other American futurities are "Cameo of Yellowstone," released in two reels, July 6; "Faint and Famine," single reel, July 8; "A Man's Way," two reels, July 20; "Business vs. Love," single reel, July 22; "The Other Train," a Beauty drama, is released July 7, and "The Joke on Jane," a comedy, July 14.

## FILM MUNSEY STORY

Francis Bushman to Be Seen in Essanay Feature, "His Stolen Fortune"

The Essanay Company will release on July 17 another feature photoplay adapted from a story appearing in the Munsey magazines in "His Stolen Fortune." This picture is in two parts, and Francis X. Bushman will be seen in the leading role. Other Essanay features adapted from published stories in the Munsey magazines have met with unusual popularity.

"His Stolen Fortune" tells the tale of an adventure-seeking young American, portrayed by Francis X. Bushman, who is left a vast fortune by his deceased uncle. After enjoying the wealth for six months and becoming engaged to a society belle, the young man discovers a letter stating that the fortune was stolen from a poor pole, Max Ilinski, and charging him with returning the riches to their rightful owner. Bushman adventures for the pole and then his troubles begin. Illusions pop up on every corner, his prospective mother-in-law denounces him, and other strokes of ill fortune pay him a visit. Needless to say, all ends as it should.

## RELEASE DOCKSTADER FILM

"Dan," the latest All-Star production, a story of Civil War days, featuring Lew Dockstader, has just been completed and will be ready for release about July 4. Among those seen in the production with Mr. Dockstader are Lois Meredith, Gail Kane, Beatrice Clevering, George Cowie, W. D. Fisher, and Hal Reid, who is also the author of the story.

## WITH THE FILM MEN

Mindil Leaves Mutual.

As an aftermath of the harmonious election of officers of the Mutual Film Corporation, the announcement is made that Paul Mindil, who has been publicity manager for the past year, has resigned. Mr. Mindil, one of the best known publicity men in the country, organized the publicity department and made *Reel Life*, the Mutual house organ, the best known paper of its kind in the trade. W. H. Peckham, business manager of *Reel Life*, also resigns. Arthur James, former Sunday editor of the *Morning Telegraph*, and well-known litterateur, becomes head of the department.

Francis R. Woodward has been appointed publicity manager for the Selig Polyscope Company, Chicago. Mr. Woodward is known as "the man who made White City famous," having been in full charge of the publicity department of White City the first season. Later he was at San Suel Park for three seasons, after which he went to Europe, spending three years in England and on the Continent as publicity director for an English syndicate, which operated eighteen amusement parks.

Ed. Mock makes his debut this week as the editor of an honest-to-goodness weekly and the first number keeps up the "goat's" reputation as a trade paper man. Good luck, there is plenty of room for all of us.

William Bailey, of Wharton, Inc., dropped into the Screen Club last week. Bill, who is sporting an incipient moustache, is enthusiastic over the Wharton Company, and thinks if the Screen Club were moved to Ithaca it would be the finest town on the map.

The broad smile Alce Lorrimer is wearing is due to his having sold all the territory for the pictures of the Box-Office Attractions Company. His final sale was the Balboa productions to George D. McIntyre for eleven Western States, including California. Mr. McIntyre represents the Golden Gate Company of California.

The enormous growth of the business of Pathe and Eclectic has necessitated numerous changes in the various departments. The poster department has become so large that it becomes necessary to put an expert in charge. P. Allan Parsons, advertising manager of Pathe, has been selected because of his expert knowledge, and the advertising turned over to W. W. Johnston, who will continue to make a hit with the "Perils of Pauline" advertising.

George Proctor, he who publishes for the Popular Plays and Players, picture-postcards us from "near the Athens of America," namely, Randolph, Mass. The picture, which seems to be the very center of the "near Athens," shows a church, drug store, bank, cemetery and a library. George, by the way, is helping his younger brother on the road to matrimony.

Charles C. Fry, sales manager for the Bartola Musical Instrument Company, is spending a few days in New York, en route to Dayton.

Brief message from Eddie Roscam, who is acquiring a cockney accent and some English clothes while selling the European rights to the Life Photo Play productions, says that the pictures are selling wonderfully and that he is enjoying himself thoroughly, spending his week ends at Brighton.

Frank Paret, who has been musical director for the Gilbert and Sullivan Opera company for the past three years, has been appointed Eastern representative for the million dollar California Motion Picture Corporation. Mr. Paret is negotiating for a suite of offices.

## RAMO AT FORT LEE

Company Will Soon Start Erection of Studio—Work on Potter Plays

The Ramo Company, it was learned last week, has secured a plot of ground in Fort Lee and will soon start work on the erection of a large studio. Arrangements were made for a new home as soon as the action of the New York Fire Department forced the company to leave the studio that has housed its players for so long at 102 West 161st Street, New York City.

Work is now under way at Fort Lee on "The Conquerors," the first of the Paul M. Potter plays to be filmed by Ramo. Last week a miniature German village was built at a cost of \$3,000 for one of the battle scenes. Others of Mr. Potter's plays that will be filmed soon by Ramo are "The Victoria Cross," "The Destruction of St. Pierre," "The Mad Mullah," and "The City Directory."

## "CABIRIA" BOOKINGS

Five Big Cities Now Seeing Italia Masterpiece—Shown to President

"Cabiria" is now being shown in five big cities, though the promoters of the picture had intended to still further limit the showings until the Fall season. The Knickerbocker, New York; the Illinois, Chicago; the Gaiety, San Francisco; the Nixon, Atlantic City; and the Savoy, Ashbury Park, are the theaters housing the D'Annunzio spectacle.

"Cabiria" was last week shown before the President and his family on the White House lawn. Members of the Cabinet were also present at the exhibition. Augustus Thomas, the playwright, who is associated with Harry Haver in the All-Star Company, arranged for the exhibition, and made the introductory address. Manuel Klein, musical composer, of the New York Hippodrome, played the incidental music.

## ESTELL ALLEN

Address DRAMATIC MIRROR.

## CAROL HALLOWAY LEADS LUBIN PHOTOPLAYS

MARY CLARE IN THE PATSY BULLVANS SERIES UNDER DIRECTION OF FRANK WINTER

Current Release—The Heat of Evil (2 parts.) A Practical Demonstration

## AN ENGLISH EXPOSITION

International Picture Show to Be Held at Olympia, Aug. 29-Sept. 10

The second International Kinematograph Exposition will be held in London at the Olympia, Aug. 29 to Sept. 30 of this year. Preparations are already being made for the exposition, and many American companies are making arrangements for an exhibit, in addition to the English companies, who will all be represented. At the first exposition held at the same place last year the daily attendance averaged over ten thousand.

Thirteen projection rooms are to be set up in the exposition hall for the showing of films of exhibitors. Restrictions have been made preventing the taking of space by irresponsible peddlers handling goods not connected with motion pictures.

Ernest Schofield is organizing secretary of the exposition, and the honorary vice-presidents include many members of the ability and other prominent citizens.

## FINLEY OFF FOR CAROLINA

Ned Finley, Vitaphone director, starts today for Hendersonville, N. C., to produce a number of mountain pictures, Royal Mounted Police stories, and a sequel to "Strength of Men," entitled "O'Gary of the Royal Mounted." The sequel was written by Mr. Finley himself.

The following players accompany Director Finley to Hendersonville: E. Rankin Drew, Edith Storey, Ada Gifford, Lillian Herbert, Virginia Ackerman, Logan Paul, Harry Hamill, Captain George Webb, Charles Byer, Jack Keppell, Walter Healey, Val Dean, Jack Brown, Tommy Gordon, Frank Le Strange, Mrs. Storey, Mrs. Jack Brown, Cameraman Tommy Mallory, Assistant Cameraman Howard Hunt, and Property Man, Frank Heath. Hendersonville will be their headquarters, but they will make many trips into the mountains and the wilds of North Carolina.

## KLEINE TO PRODUCE "STOP THIEF"

"Stop Thief," one of the big recent comedy successes, will be placed on the motion picture screen by George Kleine, who has just secured the rights to the play. A prominent licensed studio in New York will produce the picture for Kleine, who has now embarked extensively on the production of American features.

"Othello," the latest Kleine importation, will be released through the General Film Company the week of July 6. The picture is five reels in length and made under the personal direction of Mr. Kleine at Venice, Italy.

## LAST HONORS TO SPEAR

LOS ANGELES (Special).—Six well-known Los Angeles actors served as pall bearers at the funeral of Harry A. Spear, former stage manager at the Majestic studio, last week. They were George Osbourne, Richard Vivian, Walter Belasco, Sedley Brown, Carl Taylor, and Cecil Clary. Besides his motion picture experience, Mr. Spear had also been prominent as stage director at Los Angeles theaters. He was a charter member of the Screen Club in New York.

## PAUL PANZER IN WORCESTER

Paul Panzer, the Pathe star, is appearing in his vaudeville sketch, "Big Moments from Big Plays," at Worcester, Mass., this week. After his Worcester engagement the Pathe player will return to New York, where he is booked to repeat his performance at the Audubon Theater. Mr. Panzer has been meeting with unusual success in the act, which includes the showing of pictures in which he appears and closes with his personal appearance. Manager Kraus, who is responsible for the Pathe's bookings, is also arranging for personal appearances of Pearl White and Crane Wilbur.

## SELIG LEOPARDS IN VAUDEVILLE

Oiga, the leopard queen, is now working her five leopards, who have been seen in "The Adventures of Kathlyn," "The Leopard's Foundling," "Lost in the Jungle," and other Selig animal productions, on vaudeville circuits in the Middle West. The animals are repeating their screen popularity on the boards. Oiga will take her leopards to Calgary, where she will play the fairs till September, after that she is booked for sixteen weeks on the Pantages Circuit, and at the conclusion of this engagement she may go to Australia. The big cats will be returned to the Selig jungle at the conclusion of the tour.

## FILM "FORTUNE HUNTER"

Production began last Monday at the Lubin studios on a screen adaptation of Winchell Smith's comedy, "The Fortune Hunter." William Elliott is to be starred in the film adaptation as Nat Duncan.

## LLOYD B. CARLETON COMPANY

LUBIN MFG. CO. PHILA., PA.

## Lloyd B. Carleton

DIRECTOR

## ORMI HAWLEY

LEADS

## EDWARD J. PEIL

LEADS

## ELEANOR BARRY

CHARACTER LEADS

## RICHARD MORRIS

HEAVIES

## ARTHUR S. CLIFTON

ASSISTANT TO DIRECTOR

## JAMES J. HUMPHREY

CHARACTERS

## RELEASES:

HIS CODE OF HONOR—2 Parts

MICHAEL STROGOFF—5 Parts

## Mrs. Stuart Robson

Special Engagement

BROADWAY PRODUCING CO.

First Release: The Trail of the Lonesome Pine

Playing "The Nun"

## LATEST ECLECTIC ADDITIONS

Each week continues to bring a few more offices to the Eclectic list. Among the offices opened last week are: New Orleans, 910 Gravier Street, under the management of J. A. Nicoll; Washington, D. C., Seventh and E Streets, N. W., manager, C. L. Worthington; Kansas City, Mo., 925 Main Street, manager, C. S. Edwards; Denver, Sixteenth and Larimer Streets, manager, J. B. Parker; Omaha, Neb., 1813 Farnam Street, E. H. Pearson; Seattle, Wash., 810 Third Avenue, C. M. Simmons.

This brings the total of the Eclectic branch offices up to twenty-one. More additions in the United States and Canada will soon be announced.

## FIRST ELEANOR GATES FILM

"Doc," a story by Eleanor Gates, author of books, stories, and plays, including "The Poor Little Rich Girl," will be the first three-reel feature film to be released by the Eleanor Gates Photo Play Company.

The story ran serially in the *Saturday Evening Post*, of Philadelphia, and is now being made into a film by Director Richard Garrick at the studios of the company at Mt. Kisco, New York. All Miss Gates' stories and plays will be produced eventually on the screen. She is president of the company. The New York office is at 3 East Fifty-eighth Street.

## INCREASE MULTICOLOR OFFICES

Chicago and Pittsburgh offices will soon be added to the list of establishments of the Multicolor Film Improving Company, which is specializing in restoring old films. Mr. Tettel, the head of the firm, inaugurated his plan of restoring films while with the General Film Company, and since launching out for himself has named practically all of the large exchanges among his patrons.

## KLEINE TO PRODUCE IN AMERICA

The first official announcement that George Kleine was to produce pictures in America was made last week when the Kleine Company stated that the photoplay rights had been secured to "Officer 666." Negotiations have been completed for one of the big New York studios to film the picture.

## RENSCHO OFFICES MOVE

The Renscho Feature Films and Sales Agency has moved to the Leavitt Building, 126 West Forty-sixth Street. Clarence Schottenfels is no longer connected with this firm, Sidney Reynolds having taken full charge.



## A PRIMA DONNA OF THE SCREEN

An Interview with Beatriz Michelena, a Picture Recruit from the Operatic Stage

BY WALDEMAR YOUNG



BEATRIZ MICHELENA.

With California Motion Picture Corporation.

There was an answering flash from snappy black eyes and an aggressive tilt to the proud chin of Beatriz Michelena as she regarded the sun-kissed Maria hills and framed her reply to the inevitable question, "How do you like being pictured?"

What was there for her to say? She has come from the operatic stage to the screen, this beautiful daughter of the celebrated family of Michelena. It is all very new to her. The golden notes of her singing voice have the value, in this silent game, of a Huerta dollar on American soil. She cannot charm here with her throat. She must be a bird of plumage.

That she is prepared to be this and let the golden notes remain unused—at least, for a time—is evident from the enthusiastic way that Miss Michelena has projected herself into the feature scenarios of the California Motion Picture Corporation at San Rafael. For more than a month now she has climbed the crags of Mount Tamalpais and paused a pleasant while by waterfalls to the click of a camera. She has registered joy and grief without the help of song. Very far away now are those three years she spent in studying for grand opera; dimly distant are the days she starred in "Princess Chic" and warbled her way into the hearts of audiences as the prima donna of "The Tik-Tok Man of Oz" or made the vaudeville folk who throng the theaters of the Orpheum Circuit slaves to her gift of melody.

She may have been thinking of all this as she gazed at the slopes of Tamalpais and repeated the question.

## PENN LEAGUE MEETS

Neff Urges Activity in Politics—Officers and Delegates Elected

WILKES-BARRE (Special).—President M. A. Neff, of the Exhibitors' League, addressed the annual meeting of the Pennsylvania branch held here last week, and urged the members to use their influence in politics to secure better conditions for the motion picture exhibitor. Resolutions were adopted opposing the State Board of Censorship, and the delegates to the national convention at Dayton instructed to vote against censorship.

Officers were elected as follows: President, Samuel F. Wheeler, Philadelphia; vice-president, Gilbert Miller, Plymouth; first vice-president, Ben H. Kerr, Reading; second vice-president, Francis E. Devlin, Wilkes-Barre; secretary, J. G. Hanson, Philadelphia; treasurer, E. P. McAfee, Reading; publicity agent, Frank A. Gould, Reading.

The delegates to Dayton elected are: Miss Mae Carr, Hazleton; Ben H. Kerr, Reading; Samuel F. Wheeler, Philadelphia; Walter S. Wilson, Plymouth; Martin P. Meyers, Hazleton; M. Spiers, Philadelphia; F. P. Gilligan, Wilkes-Barre.

## NEW GRAU VOLUME SOON

Robert Grau's latest work dealing with the motion picture, "The Theater of Science," goes to press in a few days with an advance sale that is said to establish a record for similar works in this country. Three times in advance of issue the order for the first edition has been increased, owing to the receipt of new orders.

As indicating the interest in the new work, Mr. Grau points to the fact that the number of public libraries to subscribe for it is in excess of all of his previous books combined. Los Angeles alone has required 182 copies of the de luxe edition.

"How do I like being in pictures? Can't you see? I have fallen in love with the work. To me it has all been a wonderful self-revelation. When I was on the stage I always thought myself what they call 'a bad rehearsal.' I thought I needed an audience out in front before I could feel a role and act it as it should be acted. And I really did need the audience, too. A bare stage and empty chairs offered no incentive. But this—and she swept with a graceful gesture a wonderful vista of hills and trees, half garden-spot, half wilderness—all this is so different. There is inspiration here. No one with the smallest spark of acting fire could resist this. Given a picturesque character to portray and an interesting story to develop, in this environment, one cannot help but make it real and vivid. And I was timid about it at first, too," she added with a little laugh.

"You see, that was because I had always been 'a bad rehearsal.' I didn't realize how different it all was—how greater is the inspiration of this work than playing on a board stage with painted scenery and speaking the lines written by some one for you to say. Of course, a number of the scenes in the plays we are doing now are interior 'sets' and are painted scenery. But even that seems different. We play to millions of people here, where they play to thousands in the so-called 'regular theater.'"

She is quite evidently a lady of enthusiasm, this beautiful daughter of song. She was always so, even when, as a little tot of a lady, she and her sister used to play around the stage-door of the old Tivoli Opera House in San Francisco and their father, Fernando Michelena, was the most famous tenor of his day. He is getting old now, but he still has a care for the career of his daughter. And it was by his advice that Beatriz took the plunge into pictures.

"By all means, except the offer," daddy said to me," Miss Michelena explained. "It will be wonderful training for you," he said, "against that day you make your debut in grand opera. Think of the wonderful opportunity to study yourself when the pictures are put on the screen. What you have done that is wrong, you will see, and you will not do it that way again."

"And wasn't that a fine way to look at it?" asked the new star, her black eyes snappier than usual. "Daddy is a teacher, you know; he teaches voice and he teaches acting, for he knows them both. In the projecting room I have been taking his advice. But I can't seem to think of the pictures as being of myself. I sit and watch them carefully as they run them off and always I seem to be looking, not at myself, but at my sister. Little gestures now, for the first time, show me how alike we are."

"But you are going into grand opera?" "Some day," said Beatriz Michelena. "There is no hurry. I am keeping up my studies and there is so much studying to do. In the meantime—"

And she looked at the sun-kissed hills and, meeting by their elbow, the big white buildings of the new picture plant, and she seemed very happy.

## TO FEATURE BAGGOT

Imp Star Will Be Seen as Hero of Broughton Brandenburg's Detective Series

Broughton Brandenburg has contracted for the photoplay rights to his well-known series of detective stories, telling of the adventures of Lawrence Rand, and King Baggot, imp player and director, will be featured as the detective.

"The House of Doors," the first of the series to be published, appeared ten years ago in the *Metropolitan Magazine*. That story has been reprinted eight times in America, and its sequel, "The Mystery of the Steel Disc," was chosen by *Gillies* as the best detective story ever written in America. In book form over eight hundred thousand copies are out. There are forty stories in the series.

The film rights to these stories were sold through Frank Henry Rice, of 145 West Forty-fifth Street, who also recently arranged for the screen rights to the stories of Alfred Henry Lewis.

## LUBIN STARTS SERIAL

Arthur V. Johnson has begun the production of the first serial photoplay bearing the Lubin trademark. There are to be fifteen separate stories, all being episodes in the life of Lord Cecil, a nobleman impoverished through his own selfishness. The stories are from the pen of Emmet Campbell Hall. Mr. Johnson has recently completed a ten-day motor trip through New England undertaken for recreation.

## BAN "WORLD, FLESH AND DEVIL"

CHICAGO (Special).—The local Board of Censorship has refused a permit to "The World, the Flesh and the Devil," the English production recently imported and handled in this country by the World Film Corporation. The production was also refused a permit from the English censor.

## LUBIN

## Lubin Masterpieces

Lubin Masterpieces are eagerly sought and well advertised by Exhibitors, because of their tremendous drawing power. This drawing power has been thoroughly established from the painstaking efforts always noticed in Lubin pictures, together with the lavish expenditure necessary to produce and maintain the standard which we have set.

The first requisite is a good play, then the carefully selected cast and bearing those two important points in mind, the list below will conclusively prove that we are now in a position to offer

Broadway's Best Successes  
With Broadway's Best Stars

## Now Ready and About to be Released

"THE WOLF" By EUGENE WALTER—3 Reels—with the Famous Lubin All Star Cast.  
As beautiful a picture as was ever made.

"MICHAEL STROGOFF" 3 Reels—with JACOB F. ADLER, the Eminent Romantic Actor, in the leading role.

"THE HOUSE NEXT DOOR" 3 Reels—with the Famous Lubin All Star Cast.

## Famous and Popular Plays Now in Preparation

"THE EAGLE'S NEST" (Now being produced in Colorado) written by EDWIN ARDEN, who made a great success in this play for years and who now plays the important role in the photo play.

"THE FORTUNE HUNTER" by WINCHELL SMITH—with WM. BLISSITT, late Star of "Madam X" production, in the leading role.

"THE RAGGED EARL" by JOSEPH HUMPHRIES and HENRY LACEY, with ANDREW MACK in the leading role.

RAYMOND HITCHCOCK the funniest man on the stage in a specially written Comedy which promises to be the funniest Motion Picture yet produced.

Future Productions With Well Known  
Broadway Stars

"THE SPORTING DUCHESS" by CECIL RALEIGH, with the remarkable racing scene taken on a large and expensive scale.

"THE GREAT DIVIDE" by WM. VAUGHN MOODY, HENRY MILLER'S and MARGARET ANGLIN'S great success.

THE BIG DRURY LANE AND BROADWAY SUCCESS BY CECIL RALEIGH

"SPORTING LIFE" "THE GREAT RUBY"  
"THE GREAT MILLIONAIRE"

"THE COLLEGE WIDOW" by GEORGE ADE, the humor dispenser.

"THE DESERTERS" by ROBERT PAYTON CARTER.

"LOVERS LANE" and "THE CLIMBERS" by CLYDE FITCH.

"THE CIPHER CODE" } By CHARLES KELVIN, author of "Third  
AND "DR. BELKNAP" } Degree"—"Lion and the Mouse"—"The  
Gamblers" and "Daughters of Men"—  
already produced by Lubin, with wonderful success.

"MRS. DANE'S DEFENCE" by HENRY ARTHUR JONES.

AND MORE TO FOLLOW



Lubin Manufacturing Company



PHILADELPHIA, PA.



# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT



MISS MARGUERITE HERTSCH,  
Head of the Vitagraph Scenario  
Department.

"The time has come," the warden said,  
"To talk of many things—"

And so we shall discuss one or two editors not often in the limelight, but whose work has had a beneficent influence upon the character of photoplays during the past year or so. These editors are not editors in name, perhaps, but they are editors nevertheless, and Photoplayland should delight to do them honor. Horace G. Phipps, manager of the Edison Negative Production Department, is one of the powers behind the throne. He personally keeps an eye on submitted photoplays and to his judgment is accredited the high standard of Edison stories. Thomas H. Ince, one of the heads of the New York Motion Picture Corporation, is another big man who assists his versatile editor, Richard V. Spencer, by wise counsel. Not only is Ince a director of world fame, but he can write and select plots which contain that much-to-be-desired punch. G. M. Anderson, one of the proprietors of the Essanay Company, is another power in Filmland who is not averse to looking over submitted manuscripts and who can write photoplays of worth and infinite variety. J. Stuart Blackton and his partners in the Vitagraph Company, also carefully read all the photoplays submitted to that great concern. That their judgment is unusually excellent is exemplified by the popularity of Vitagraph releases. These men rightfully believe that the plot is the veritable cornerstone of the entire photoplay structure and they are determined that the cornerstones shall be built of good sound material. Then there is another man who has been hiding his light under a bushel. A man who has accomplished much in raising the standard of the photoplay and who has had no little to do with increasing the prices paid to deserving authors. We refer to W. N. Selig, owner of the Selig Polyscope Company. Mr. Selig has been aiding his right-hand man, Mr. John F. Pribie, in judging photoplays. In fact, Mr. Selig has been paying unusual attention to the claims of stories being written, and he has surrounded himself with a staff of free lance photoplay writers that cannot be surpassed. He has accomplished this by liberal remuneration, prompt decisions, firm credit to deserving authors, and in other ways of encouragement. Mr. Selig makes a quick decision. He can tell you within a very few moments if he wishes the plot. A recent incident came to our observation. A free lance writer had developed a multiple reel plot which he thought contained the proper motif and a strong moral. He discussed his idea with several editors, who could not see it at all. It did not appeal to certain directors. The author took the idea to Mr. Selig. He was asked to send in a script. He did so, and within a few

hours he had a liberal check to cash. The head of the Selig Polyscope Company had taken the story on sight. It will be produced as written, whether it appeals to some director or not, and we'll bank on Mr. Selig's judgment. "The Adventures of Kathryn" idea was thought really impossible by some authorities, but Mr. Selig just adventured ahead. Now everyone is doing it. We venture to assert, and we think we are in a position to know, that W. N. Selig is not worried over lack of good plots at present. The Chicago concern has quietly been gathering in the sheaves and our contention will be proven when Selig surprises start early in the Fall. W. N. Selig is not known as an editor and a reader of plays. Yet he is both, and he brings to his self-imposed task both intellectuality and sound judgment.

## Twanging the Lyre.

Certain stars of the fiction armament, who have jostled into Filmland, seem prone to believe that they can overshadow all the other authors by an incessant twanging of the lyre of foolish publicity. Now we do not mean to assert that a large number of the later entrants work overtime sounding the personal tocsin, but there are a baker's dozen perhaps who persist in press agenting to a wild and woolly degree. We like to see photoplay authors receive credit for their work in all publications, on films and on posters. We do not admire the methods of some few writers of the short story who are having printed stuff that is detrimental to the entire field of authorship. Maybe these particular authors are not to blame; maybe they are so important and their entrance into the world of photoplay writing is so beneficial that the press agent schemes are essential—but we do not think so. By their works we shall know them and the work of these particular authors, while good, is no more meritorious than the work of others who are plugging along satisfied with honest credit and no more. In a popular monthly we read where Mortimer Fitzgerald has earned \$10,000 in the past six months while writing photoplays as a "sideline." You will notice that he does not dignify the art of photoplay writing as a profession. Not at all! Its just a "sideline." Another one of these world-beaters never accepts less than \$300 a reel for his photoplays, and then is conferring a favor on some poor manufacturer who has been crying for this particular author's work, and who is kindly given one or two of the minor photoplays so easily developed by this wonder. Then there is the novelist who has a publicity department of his very own, and sends out to all the trade publications and magazines that he is the best paid writer in the business, and that his individual efforts have resulted in increased prices for photoplays. He asks the editors to please publish the prices he receives for scripts. Of course, there is method in his madness from a psychological standpoint. The other day we read a highly embellished story about a novelist, "leader in his profession," who "had consented" to write photoplays. The article stated that this author employs a staff of six people to help him revolutionize the photoplay writing art. Two of the staff read all books, newspapers, magazines, etc., and clip likely plot material therefrom. A third separates the wheat from the chaff and hands the more likely plot germs to the author. When he spies a likely idea he leans back gracefully in his easy chair and dictates a strong, gripping, multiple reel story to a fourth assistant, while the fifth aide reads all the photoplay periodicals aloud to keep the author up-to-date, and the sixth does the publicity work, answers the mail, and cashes the checks that flow into the office in a steady stream. It is such stuff as the above, which is not overly exaggerated, that does harm to an important occupation. The beginners read such articles, believe that "anyone can do it," and they may think that if Mortimer Fitzgerald can turn to old books and magazines for plot ideas, they can go and do likewise. Mortimer has no business ransacking old magazine files for plots. That he permits his press agent to sell such statements may prove Mortimer's undoing. Reworking plots from old books and stories is not ethical nor is it honorable.

## Machine-made Plays.

Mr. Ernest DeLancey Pierson, story writer and critic, writes some interesting observations on the subject of machine-made plays. He says: "A paragraph appeared in your always interesting department stating that a certain photoplay author turned out regularly three multiple reel stories a week. I suppose this is not an exceptional case, and that there are others who are even more industrious. This fever of composition perhaps explains why we have so many machine-made plays, painful examples of forced humor; scenes thrown incongruously together without logical sequence because they are 'exciting' gathered here and there and everywhere. Speaking from an experience of thirty years, in which I have been variously engaged in writing stories, serials and some novels of plot and action, and in editing, selecting, translating and reviewing fiction, I venture to assert that no human being can turn out three stories or photoplays that are really good for any length of time. It would be possible to adapt three stories a week, to gather inspiration and situations from tales of long ago, but to turn out that number of fresh and original comedies, or dramas, well, it can't be done. There has been a vast improvement in the quality of photoplays of late, and since prices are said to be rising, it is to be hoped that the more prolific writers can now afford to pay more attention to getting fresh stories rather than to the quantity of scripts they turn out. Every week we see plays produced even by the best companies for which there seems to be no adequate excuse—I am speaking of the shorter plays—and which simply drive an intelligent person out of the theater. By the way, don't you think the multiple reel business is being overdone? I prefer singles and doubles as a steady diet, for if one fails to strike my fancy, I have not long to wait for another." Mr. Pierson is correct in arguing for quality and not quantity. He says it is impossible to turn out three exceptionally good multiples weekly. We are inclined to agree with him that three multiples weekly, crowded with strictly original matter, is too much a task for the author, no matter how prolific or experienced he or she may be. Yet we know of several writers who have averaged the above number of photoplays weekly and have readily sold their work. However, it is better to write the one attractive photoplay weekly than to turn out three mediocre multiples which perhaps "get by" and that is all. In order to further raise the standard of the profession a less number of photoplays of machine-like character and more inspirational matter is devoutly to be wished.

## Selling by Synopsis.

Despite arguments against the practice, selling by photoplay synopsis only is becoming more and more popular, and additional manufacturers have expressed their willingness to pay good prices for logically prepared synopses of plot without the detailed action by scenes. Many photoplay directors have expressed themselves in favor of synopsis only, King Bagget, of the Universal, touching interestingly upon the synopsis question in the recent number of *THE MIRROR*. Up to date, Mr. L. B. McCloskey, editor for the Lubin Film Manufacturing Company, is about the only one among the editors who has publicly condemned the practice. Many editors and directors complain that scripts while carrying a fresh idea in synopsis, are frequently impossible in the detailed action, and as they wish to purchase the synopsis and the idea only in nine out of ten cases, they fail to see the need of sending in six or seven pages of scenic development which, they claim, is seldom found to be of value. A newspaper man writes this: "I do not think I have had enough experience to turn out the finished product, but I do harbor the impression that I am capable of turning out some synopses of plots that would make good pictures. And I think I have had enough general newspaper experience to write them so that a director cannot only grasp the idea, but all the more important details. I realize that a full script is more liberally paid for than a mere synopsis, but until such time that I feel competent to try my hand at the script in full, I am

anxious to market, if possible, some synopsis which I feel contain fresh and original ideas." Elizabeth H. Carpenter writes as follows: "I'm writing only synopses at present, having discovered to my surprise that they bring as much as finished one-reel scripts. Time was when I felt quite proud at receiving \$25 or \$30 for a single-reel story, but Vitagraph is paying me that for brief synopses. The company has now taken quite a number. I've been writing two years now, but not entirely photoplays. Many of my stories and other odds and ends have been published in magazines and elsewhere. The reason I am doing synopses is that I have so little time to give to photoplay writing, and then editors seem to think we are poor in technique. But as you say, 'practice makes perfect,' and Vitagraph has never criticized my construction. My 'Widow of Red Rock,' was at Vitagraph Theater recently, and, best of all, my name appeared on posters in connection with my play."

## A Little More of the Same.

We doubt very much if any editor or director in the photoplay world of to-day would turn down a synopsis that contained an unusually brilliant idea, even if the synopsis alone were submitted. After all, the idea is the thing, and if given an unusual idea the staff writer or the director can develop the action by scenes. The Mutual Editorial Department, which buys for a number of brands, pays top-notch prices for synopses, according to Editor Woods. Editor Spencer, of the New York Motion Picture Company, will consider good synopses according to our correspondence, and Miss Carpenter writes that Vitagraph is paying single-reel prices for synopses of merit. Mr. John B. Hector, the newspaperman, whose letter is used in the preceding paragraph, has the qualifications of success. Every line in the letter he sent to us, proves that fact. Question: Is it better for Mr. Hector to begin his photoplay writing career via the synopsis route? We believe the negative. Like Editor McCloskey, we believe that from an artistic standpoint—the author's standpoint—that it is better for the beginner to go the hardest route, to develop his photoplay, and to send in the completed, finished product. Perhaps the original idea will be lost to sight, perhaps the technique will prove faulty, but in the end, if victory comes, it will be an artistic triumph and the writer will be qualified to do work as a photoplaywright and not as a bulletin writer. On the other hand, if the writer is looking for immediate financial returns, and does not wish to toll along a difficult literary pathway, the mere synopsis promises a more prompt return. We cannot blame the editors and the directors for turning to the synopses and encouraging contributors to write synopses only. A well prepared synopsis is easier to handle and to read than a detailed script; if the synopsis contains a striking idea or situation, the staff man, working for salary, can frequently develop that idea better than can the free lance; that authors are being encouraged to send in synopses is proven by good prices paid and even author's credit. But arguing not from an editorial standpoint, but from the standpoint of the writer, we believe they make a mistake in dodging the straight and narrow way that leads to artistic quality in the finish, and entering the broad way, or the mere synopsis route which is easier, but not so remunerative, nor so satisfying to the talented. The man or woman able to think the unusual idea should, in time, qualify to write the entire photoplay with ability and understanding.

## A Unique Booklet.

We received a unique booklet through the mail the other day. Its title is "Here Lies," and the booklet contains fifty themes that are now forbidden, and fifty photoplay "don'ts," prepared by L. Case Russell, and published by the Photoplay Clearing House, Brooklyn, N. Y. Eugene V. Brewster has written an interesting introduction and Edwin M. Lalloche contributes an article on "The Mission of a Clearing House." Some "buried" themes, as truthfully mentioned by the authors, include the mortgage, loss of memory, druggist who com-

(Continued on page 22.)







# FEATURE FILMS OF THE WEEK

Carlyle Blackwell Pleases in "The Spitfire"—Pauline's Adventurous Career Continues—Inaugurate "The Million Dollar Mystery," Big Thanhouser Serial—"The Pearl of the Punjab"

## "THE SPITFIRE"

Four-Reel Drama Based on Edward Peple's Play. Produced by the Famous Players Film Company.

Bruce Morson ..... Carlyle Blackwell  
Valda Girard ..... Violet Mercereau  
James Ormond ..... Russell Clark  
Tracy ..... Lionel Adams  
Hessley ..... Robert Cummings  
Aunt Mary ..... W. E. Dunn  
Polly ..... Lila Chester

For the first time "Daniel Frohman presents" Carlyle Blackwell of Kalem fame. He presents him with featured prominence in a capital film adaptation of a play that is known to the younger generation of theaters by reputation if nothing else. They go well together, Mr. Blackwell and this play, and they go all the better for having the assistance of actors always up to scratch. Whatever errors the Famous Players may make, they never commit the indiscretion of intrusting subordinate roles to subordinate talent. In this instance the ability of the cast in its entirety is especially noticeable, for during an appreciable number of important scenes the central character does not appear on the screen at all. James Ormond and his confederates in crime, Tracy and Hessley, may focus the attention, or perhaps it is Marcus Girard and his fascinating daughter, Valda, nicknamed "The Spitfire." In any case there are no dull slumps. "The Spitfire" smiles on an even keel.

The motion picture version of Mr. Peple's work is essentially romantic melodrama with occasional interludes of comedy. When introduced in the last reel through the characters of Bruce and Valda the humorous touches are effective, but they are few in number compared to the scenes of tense action that give the film its tone—scenes such as that in which we see a spotlight turned on Bruce's face while he lies in bed and a thief enters his window preparatory to a fight in the dark, or the ones revealing the fire on board *The Spitfire* and the passengers jumping overboard. These happenings and others like them provide the more memorable moments of the production.

There is considerable of a plot and it is presented with strength and clearness. First we meet Morson in Egypt, and through a few swift scenes are shown the incidents that lead to his acquiring a purse full of precious stones. At just about the time he is heading for London, the Girards are sailing for the same port on their yacht, *The Spitfire*. James Ormond and his gang devise an intricate network of plans with a view to relieving Bruce of his jewels and appropriating the yacht. A bold robbery gives them the jewels and fake telegrams purporting to come from Girard place one of their number in command of the yacht, but Bruce manages to get on board. Besides pitting his wits against those of three crooks, he is forced to contend with the disfavor of Valda, who is told that Bruce is a customs officer in search of undeclared valuables. Presently he is made a common sailor, forced to swab the decks. Valda displays a genius for tormenting her unpracticed employee, and in the scenes between these two the film offers its best comedy.

In due time Girard learns that he is the victim of a fraud and, finding the wicked captain of his yacht by wireless, he

orders him to take command and slow down until he, Girard, can overtake *The Spitfire* in another vessel. Affairs are brought to a dangerous climax when the yacht catches fire and all on board must choose between flames and the deep sea. They prefer the sea and those who are worth saving are saved. Bruce, of course, being the rescuer of Valda. Beaten on a lonely rock on a lonely island that young lady decides that her clumsy sailor would make a most congenial husband.

"The Spitfire" is interesting as a story, it is admirable as an example of painstaking photoplay direction and production and it is welcome for its introduction of so many able players. Violet Mercereau is by no means the least, and perhaps nearly the best of them. She is charming enough to make even tantrums attractive. D.

## "THE MILLION DOLLAR MYSTERY"

Serial Photoplay in Forty-six Reels, Two Reels Released Every Week. Story by Harold MacGrath, Scenario by Lloyd F. Lonergan, Directed by Howell Hansell.

Stanley Hargreaves, the millionaire. Albert Norton  
Jones, Hargreaves's butler. Sidney Bracy  
Florence Gray, Hargreaves's daughter. Florence La Badie  
Countess Olga. Marguerite Snow  
James Norton, a newspaper reporter. James Cruss  
Susan, Florence Gray's companion. Lila Chester  
Braine, one of the conspirators. Frank Farrington

### First Episode—Released June 22

We had heard much of "The Million Dollar Mystery," and naturally awaited with interest our first glimpses of "the nine-mile serial." Taking the initial installment as a criterion, we are to expect nine miles of thrills, nine miles of conspiracies, captures and escapes; in a phrase, nine miles of unvarnished, old-fashioned melodrama. If the prescription may seem unduly large, it is but necessary to remember that the individual doses are exceedingly moderate and well calculated to suit the tastes of photoplay fans.

The producer has aimed at two targets: the injection of mystery and the maintenance of the suspense created by that mystery through the introduction of thrill piling upon thrill. Concerning his mystifying the spectator who views the first installment there is little doubt, for it is some time after seeing the picture before one ceases to wonder "what became of the million dollars?" It is to be expected that with so strong a demand upon the producer's inventive powers that many of the exciting incidents are old-time friends, some are new; but it is probable that all will be strangers to the present generation of photoplay spectators. Likewise, since all photoplays must be judged by the standards of their type, one should not complain if the characters seem at times to seek danger without a sufficient motive, and if occasionally the development seems jerky.

In a carefully prepared introductory part we meet President Hite, of the Thanhouser Company and the players and other members of his staff responsible for the serial. The story itself opens with Stanley Hargreaves leaving his infant daughter at a girl's boarding school, where she is to remain, without ever seeing her father, until

she is eighteen years old. We jump to the time when the daughter is eighteen years old. Hargreaves has been discovered by the Black Hundred, a secret society, to which he belonged in his youth, only to prove a traitor. When Hargreaves finds that he has been discovered he plans flight, but decides to have his daughter with him, and she is sent for. Before she arrives, however, the Black Hundred, learning that he has gathered together a million dollars in preparation for flight, tightens its noose. While his enemies are beating upon the doors and windows in an endeavor to break into the house and capture him, Hargreaves makes a thrilling escape from the roof with the aid of Aviator A. Leo Stevens. It is during these exciting scenes, and they are far more so than a brief description can show, that the million dollars disappear. The producer has given us only a close-up view of the safe, with the unknown hands turning the combination and securing the money. This is shown in the midst of a series of well handled flash-backs that carry us from the men frantically beating upon the doors to the frightened butler peering through the windows, and to the escape from the roof. One of the Black Hundred's bullets strikes the balloon and we see it sinking, then a close-up, "far out at sea," of the collapsed balloon drifting about on the waves, ends the first installment.

### Second Episode—Released June 29

When Hargreaves's daughter, Florence, arrives home she is met by the butler, Jones, who tells her that it was her father's wish that she remain under his care, and that he has sufficient funds for the purpose. She makes a friend in Norton, a newspaper man, but there is trouble in store, since the Black Hundred have decided to secure through her the secret of the hiding place of the million dollars. Countess Olga, one of the leaders of the conspirators, represents herself as an old friend of her father's, and two of the lower members of the society gain entrance to her house by posing as detectives. They are ransacking the house when Norton breaks up their party, and a well-staged fight results. The two impostors are arrested, elude the police on the street, are pursued, but finally make good their escape by dumping the officers overboard from a dock. The reel ends with the Countess Olga still unsuspected, however.

In both the first and second episodes the director has proven fully equal to his task, and rises strongly to meet the opportunities of his big scenes. The staging gives evidence of care, many of the interiors offering unusual depth. Photographically, the picture is entirely satisfactory. Each installment of the serial tells its own story, no time being given to recounting the events that have transpired before.

Sidney Bracy gives a most human characterization as the butler, once more proving his ability as an actor, though, if one were over-captious, he might mention the fact that the butler's step is becoming more spry as the serial progresses. Florence La Badie and Marguerite Snow are seen to advantage, as is Lila Chester in a less important role. James Cruss makes the newspaper reporter a most likable chap. As Braine, one of the Black Hundred, Frank Farrington is prone, and Marguerite Snow also sins in this regard at times, to over-act. In fact, all the conspirators are given too much to the expressive, physical style

of acting, which would lead us to place the blame on the shoulders of the director. The part of Stanley Hargreaves is in capable hands.

## "THE PERILS OF PAULINE"

Eighth Two-Reel Episode in Charles Goddard's Story, Produced by the Pathe Players and Released by the Eclectic Company.

Harry Marvin ..... Crane Wilbur  
Pauline ..... Pearl White  
Owen ..... Paul Power  
Hicks ..... Francis Carlyle

Ever a child of misfortune, Pauline crawls from one hole and steps into another. In this, the eighth chapter of her misadventures, a frightened coyote penetrates the cave in which Pauline is imprisoned and shows her the way out through a hole in the top; but scarcely has she had a peep at the blue sky when Indians, a whole war-infamed tribe of them, dub her their White Queen, whose mission is to lead them to victory. Naturally, Pauline has no wish to direct the Indians in battle, so she keeps deferring the day of the onslaught, until the chief decides that his White Queen is stalling. She can't get away with it any longer unless she proves herself immortal, and the test is a race with the Great Death Stone.

During her residence among the Indians, Pearl White has been looking very fetching in the comfortable raiment of a squaw. Treated like a goddess, she did not have much to worry about until the subject of the Great Death Stone was broached. The ordeal sounded about as serious as any of the ordeals she had outlived in the past and the sound was not misleading. To the spectator it may appear the most terrifying of Pauline's perils up to date. With due ceremony the girl is led to the crest of a hill where a great boulder reposes. She is given an insufficient handicap and down the hill she races with the boulder bounding merrily along in her wake. Probably Miss White never ran so fast before, but speed was useless under the circumstances. A rope was the thing, and Harry caught one around her body and not a moment too soon pulled her from the path of the Great Death Stone.

This is a thoroughly good scene around which to arrange the action of these reels. It is the big happening of the picture, but there is much besides, including a carefully maneuvered fight between cowboys and Indians. Clearly photographed exteriors have the appearance of Western plains and rocky hills. D.

## "THE PEARL OF THE PUNJAB"

Three-Part Drama Acted by Pathe Players Under the Direction of Fred Wright. Released by the Eclectic Company.

Alma ..... Nellie Crain  
Sarah Hamilton ..... Lillian Winans  
George Hamilton ..... Charles Russell  
Captain Carruthers ..... Walter Seymour  
Colonel Allen ..... George Bushy

Among the results of the Pathe Players' sojourn in St. Augustine, Fla., is this story of India, and more particularly the India known to the British army officer. Director Wright is to be complimented on the excellence of his settings that might, for all an audience can tell, have been photographed. (Continued on page 22.)



PAULINE IS AGAIN IN PERIL, AND HER LIFE DEPENDS ON HER SPEED IN A RACE ABOUT TO START.

Pearl White in One of the Incidents in the Eighth Installment of Eclectic's Serial Photoplay, "The Perils of Pauline." Reviewed in This Issue.



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**"THE POOR FOLKS' BOY"—Two-Part Drama** Tuesday, June 30  
His widowed mother is the victim of a grasping landlord. She questions all but her boy to his good. Mother and son are rich in each other's love. ANNE SCHAEFER, PAUL WILLIS, GEORGE STANLEY and KARL FORMES.

**"THE CIRCUS AND THE BOY"—Comedy** Wednesday, July 1  
"Sonny Jim's" parents cannot keep him away from the circus. They find him posing as a Tattooed Boy. After a good scrubbing, he is glad to be home with "Mother Dear" and "Daddy Jim." BOBBY CONNELLY, TEFY JOHNSON and MABEL KELLY.

**"TWO STEPCHILDREN"—Drama** Thursday, July 2  
To escape unhappiness at home, they encounter future and destiny. Meeting by chance, they meet each other with hope and find happiness and success. DOROTHY KELLY, JAMES MORRISON, WILLIAM SMITH and CHARLES ELDRIDGE are the cast.

**"A TRAIN OF INCIDENTS"—Comedy** Friday, July 3  
Bunny, to help his ward find a fortune and a wife, goes to Arizona. Flora takes her charge there to find a husband and gain an inheritance. They all return happily married, after a series of funny mishaps.

**"THE TOLL"—Two-Part Drama** Saturday, July 4  
Held in death's grasp, a young American is delivered by a young girl. He tries to rescue her and arouse his wife's jealousy. The girl pays the toll with her life and her slayer does the same. By her confession, she clears the mystery and reunites her protector with his wife. JAMES MORRISON, DOROTHY KELLY, GEORGE COOPER and MARIE WEIRMAN.

#### SIX A WEEK

**"THE FALSE AND THE TRUE"—Drama** Monday, July 6  
**"THE MOONSTONE OF FEZ"—Two-Part Drama** Tuesday, July 7  
**"DOCTOR SMITH'S BABY"—Comedy** Wednesday, July 8  
**"PROSECUTION"—Drama** Thursday, July 9  
**"THE VASES OF HYMEN"—Comedy** Friday, July 10  
**"LILLIAN'S DILEMMA"—Two-Part Comedy** Saturday, July 11

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## REVIEWS OF FEATURE FILMS

## "THE FLAW IN THE ALIBI"

Two-Part Detective Story Produced by the Kalem Company Under the Direction of J. F. McGowan. Written by Edward E. Kern. Released June 28.

Henry Fielding, banker ..... G. A. Williams  
Helen, his daughter ..... Helen Holmes  
Walter Randall, assistant cashier ..... William Brunton  
Blair, cashier ..... Leo D. Maloney  
Pierce, detective ..... Charles Wells

With a caption that concisely states the gist of the drama, and with the alibi carefully worked up in the first reel in a way that must be clear to every one, we can lean back to enjoy its unraveling in the second half of the offering and analyze the clever way the plot has been handled. For this picture, while not in any way particularly new, has the distinction of picturing a crime and its detection in as complete a manner as possible. It, however, includes a lot of improbable material, which closer attention to detail would have eliminated.

The cashier is heavily in debt due to his gambling proclivities, and borrows from the bank. The assistant cashier is a young fellow who has won the gratitude of the president of the bank through his helping his daughter on an occasion when the daughter had forgotten her purse. The cashier determines to steal and to place the blame on his junior. To this end he deceives the assistant to a distant point, robs the safe, and by setting the clock one hour ahead and then upsetting it—an old-fashioned nail clock—so that its hands stop, he is able the next morning to prove a complete alibi, which the younger man cannot do. The latter is led away to jail.

The detective allows the clock to strike, and instead of the hour of ten it strikes nine. With this clue, and the subsequent finding of the decoy note in the handwriting of the bank cashier, the alibi is broken and his guilt proven.

The work of Helen Holmes, a clever and self-possessed artist, is the strength of the female half of the play; while William Brunton, of youthful appearance, and Leo D. Maloney in the less pleasant and heavier part, are a couple of able seconds to her. It is an excellent cast throughout.

## "FINGER PRINTS"

Third Two-Part Drama in Esanay's Richard Neal Series, Featuring Francis X. Bushman. Released June 15.

Richard Neal ..... Francis X. Bushman  
Herbert Blake ..... E. Lillian Drew  
Hamilton ..... Gerda Holmes  
Smith ..... Cyril Keston  
"The Kid" ..... Charles Hitchcock  
"Squint" ..... Charles Hitchcock

Really good detective stories in pictures are sufficiently rare to make this series particularly welcome. "Finger Prints" has a first-class plot, filled with surprises, and the author has avoided hackneyed methods in the solution of his mystery. The acting, too, of Francis X. Bushman as the detective, E. L. Calvert as the crook, Ripley Holmes as the victim of the theft, and others in roles of only slightly less prominence, is notably efficient. In fact, none of the qualities needed to hold the attention of an audience are missed in this production.

Blake, ably assisted by his accomplices, Hortense, "The Kid," and "Squint," successfully carries out a scheme to obtain a valuable scarab that Hamilton is about to sell to a professor from India. Blake impersonates said professor, and while he is negotiating for the scarab the lights suddenly go out. That is the last anybody sees of the treasure for some little time. When Neal is told of the happening he promptly examines the electric switch in the cellar and finds finger prints on the handle. This is the first clue from which he constructs an elaborate case that eventually leads to the capture of the little band of thieves. Of course, coincidence plays a large part in the story, but its kindly aid is not abused.

In point of physical combat, the film has much to offer; then there is the nerve-disturbing spectacle of Gerda Holmes escaping through a sewer and being dragged out of a manhole. A word should be said for the excellent photography, even when conditions were difficult.

## "A WAYWARD DAUGHTER"

Two-Part Vitaphone Feature. Directed by Van Dyke Brooke from the Scenario by W. A. Tremayne. Released June 18.

Betty Weston ..... Norma Talmadge  
Jack Hardy ..... Van Dyke Brooke  
Lincoln Parker ..... Halma Matson  
Mrs. Weston ..... Mrs. E. A. Marie

What could be more satisfying than a series of close-ups of Norma Talmadge, the dainty actress with the sparkling personality. This is the treat that awaits for nearly two thousand feet of this drama, with Miss Talmadge in the central part of a plot which has her always skating on thin ice, but able also to regain the conventional ground when her peril is greatest. As the title suggests, the girl is wayward, although otherwise of a lovable disposition, who insists on her own way. Mrs. Marie gives a wonderfully natural characterization in the role of her mother. Likewise Van Dyke Brooke as the grocery man, a clever rendering of the part of the old man.

The scenario tells the familiar tale of the girl who is abandoned in a large city, but

tells it in a manner that seemed to deeply impress the spectators where the picture was reviewed. Norma's successive misfortunes have a heart pull. From trash to cheap enamel beds is a sudden but significant change. At last the grocery man at home comes for her, and she goes back to her country home a wiser person for her experience. There the old couple, weathering a youthful love affair, decide to be married.

## "THE STRUGGLE EVERLASTING"

Two-Reel Lubin Drama, written by Shannon Fife and Produced by Edgar Jones. Released June 17.

James Dawson ..... James Daly  
Martha Dawson ..... Clara Lambert  
Henry Dawson ..... Edgar Jones  
Louise ..... Frances Williams  
William H. Atwell ..... Low Merville  
District Attorney ..... William Baucher

Taking dishonest business as his theme and placing a son in a position that forces him to fight for the conviction of his father, Shannon Fife has constructed an impressive drama in which the people seem real and the conflict actual. The cast is a strong one, and in every respect Director Jones has supplied a production that makes the most of the story.

The position of the characters is plainly outlined in the opening scenes, which introduce Dawson, a man of affairs with a good reputation that is not deserved; his subservient secretary, Russell; his son, Henry, just graduated from law school; his wife and his ward, Louise. From the moment that a place is made for Henry in his father's office it is plain that a clash is inevitable, but this knowledge does not lessen the interest in subsequent events. When Henry has proof that the business is based on dishonest dealings he resigns, and presently we find him an assistant district attorney, whereas Louise has become the wife of Russell.

All this makes adequate preparation for the stronger drama found in the second reel. District Attorney Atwell finds the prosecution of Dawson necessary, and to secure damaging reports in the attorney's possession Russell breaks into his office at night. In a struggle he shoots Atwell, and a few moments later returns home to find Henry with his wife. There is another fight, ended by the killing of Russell when he attempts to escape from the officers sent to arrest him. Owing to the incapacity of the district attorney, Henry is obliged to appear against his father, but the case never reaches a legal settlement, for Dawson falls dead in the courtroom, a victim of fear and shame.

Obviously, this is not a cheerful story, but it is an interesting one as presented by the Lubin players.

## "ME AN' BILL"

Two-Reel Feature Photoplay Produced and Written by Colin Campbell for the Solis Polycope Co. Released June 22.

Bill Findlay ..... Guy Oliver  
Sam Summers ..... William Oakman  
Jean ..... Bessie Norton  
Kitty ..... Russell  
Young Kitty ..... Olive Drake  
Sam, Jr. ..... Francis Newburn

It behooves a prudent producer every so often to tie him away from the plot of devious means and strike back to the simple, just as it delights every wayfarer to reach the simplicity of home. The whole spirit of this two-reel offering is just that. It is simplicity itself, presented in a delightful way as concerns settings and photography. No characters clash, but on the contrary try to assist one another as much as possible. They engage in no spectacular action, but grow up and live and die. Perhaps one of the remarkable features of the picture is the parallel phase and the complete life story of the two generations that unfold. The settings under this favorable condition stand out in their beauty and well chosen location. They form a material addition to a plot, whose lack of dramatic scenes relies upon their presence.

The two boys grow up pals and at an early age are the beautiful beaux of the two little country girls. This and the subsequent action transpires in a rural setting. They grow up, take moonlight walks, propose, marry and have children, the action running parallel for the two families. Then the children grow up and the son loves the daughter. The son volunteers and is killed, while the girl commits suicide in the lake on which her parents first made love to one another. The mothers having also died, the two men move into the same house and console each other in their old age. Triple exposures of the past enhance the end.

The Adventures of a Girl Reporter (Imp. June 20).—Ethel Grandin is the girl reporter, and her adventures are those incurred in tracing a missing necklace that her mother may print an exclusive story. The melodrama is in two reels that lack nothing in exciting incident, for Ethel's task proves a difficult one. In order to work on the case from the inside the reporter becomes a maid in the employ of the woman whose jewels have disappeared. She soon discovers that a crooked gambler has the necklace in his possession, and when the gambler knows that she knows, he takes steps to prevent Ethel's obtaining the information where it will do the most harm. The girl is kidnapped, and her life is repeatedly endangered, but she wins out in the end, so all is well. The story moves rapidly; it is well acted, and settings and photography are adequate.

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## REVIEWS OF FEATURE FILMS

## "LITTLE LORD FAUNTILER"\*

Four-Real Photoplay Adaptation of Frances Hodgson Burnett's story. Produced by Kinema, Limited, and Released by the James McInnery Syndicate.

The Earl of Dorincourt ..... H. Asst. Lynn  
Bevis ..... Paul Weston  
Maurice ..... H. Murray  
Captain Cedric Errol ..... Edward Viner  
Cedric (Little Lord Fauntleroy) .....

"Dearest" ..... Gerald Benyon  
Mr. Harbington ..... J. J. Wallis  
Mrs. Harbington ..... Margaret Vaughan  
Miss Tipton ..... Miss O'Connell  
Ben Tipton ..... Frank B. Baker  
Tommy Tipton ..... D. Callan  
Miss Tipton ..... Mary Edwards  
Miss Hobbs ..... F. Tomkins

A pleasant enough picture, offering suitable entertainment for children, is this film interpretation of Frances Hodgson Burnett's classic. It was made in England by an English company, and in point of photography, at least, deserves high commendation. The settings, too, are pleasing, as is the acting of the somewhat obviously precocious boy in the part of Little Lord Fauntleroy. His elders are not always so successful in their histrionic efforts, although taken as a whole the acting is equal to the rather elementary requirements of a story that appeals to the sympathies at times, but never becomes either dramatic or humorous. The Kinema producer seems partial to a purely narrative form of plot development. He enlarges upon the legitimate function of sub-titles.

This photoplay, in fact, is unquestionably a member of the class of productions in which the sub-titles tell the story with motion pictures for illustration. Moreover, the titles, in addition to their excessive number, frequently are unnecessarily wordy and difficult to read and comprehend in the short time they remain on the screen. When it is considered that Little Lord Fauntleroy must always remain essentially a story for children unaccustomed to rapid reading, this defect is important.

But shortcomings, notwithstanding, the picture is pretty certain to give pleasure to an audience whose demands are not over-exacting. It opens with a prologue in which we meet the tyrannical Earl of Dorincourt, and follow in a fragmentary way the careers of his three sons—Bevis, Maurice, and Cedric Errol, whose child, after the death of the three brothers becomes Little Lord Fauntleroy. He is living in New York with his mother, "Dearest," when the Earl of Dorincourt sends for him on condition that he live in the English home unaccompanied by Mrs. Errol, whom the aristocratic earl regards as an ill-bred American. Some of the most appealing scenes in the film show the love of mother and son and their sorrow at the thought of parting.

Unconcerned in his grandfather's home, Fauntleroy soon wins the affection of the reticent of servants because of his sweet disposition and the democratic spirit of a manly boy, who draws no caste distinctions in selecting his playmates. It is not long before Fauntleroy has smiled his way into the heart of the austere earl, and always the child's influence is used to aid poor people in trouble. Then Minna, an adventuress, claiming to be the widow of the earl's eldest son, again enters the story, bringing with her the boy Tommy, who, she claims, is the rightful heir. Tommy is in reality the son of Minna and her husband, Ben Tipton, whom she deserted to live with the titled Englishman. A newspaper picture of the claimant reaches Ben and he returns to England from the United States that he may expose the fraud. In his joy over the outcome, the Earl of Dorincourt is glad enough to accept "Dearest" as a permanent member of the household.

Many of the exterior locations give glimpses of charming English scenery, whereas the interiors have depth and clearness. As mentioned previously, the photography is unflinching good. None of the acting suggests particular comment.

## "TOO MANY HUSBANDS"

Two-Part Comedy Feature Written by Anthony B. Wells. Produced for the Vitaphone Company by Sidney Drew. Released June 6.

Paula Crane ..... Harry Davenport  
Dorothy ..... Jane Mercer  
Arthur Crane ..... Sidney Drew  
Chauncey Chilton ..... Edmund G. Kennedy  
Mrs. Brown ..... Miss Gray  
Mr. Brown ..... Antonio Moreno  
Helen ..... Lillian Haras  
Helen ..... Lillian Haras  
Mother-in-Law ..... Miss Lane

Sidney Drew is in the cast at his best, and as if that were not enough, the scenario is based on one of the exits by Anthony Wells. This combination, that of the effective character on which to hang the ludicrous satire of fun that Mr. Drew wears, is a winner, and we have presented again a two-act comedy that lays in nowise from a mirthful start through a clever and funny two thousand feet to an uproarious finish.

It would be best to call these offerings Sidney Drew pictures, for he dominates the other characters from start to finish. Not but that the efforts of Eugene Mack were not rewarded with success, or that Eugene Girardot as the secretary was all the funnier because of his dry personality, his inability to see a joke. All the others, well-known comedy characters, take to their respective parts with an ease that has given the director, again Mr. Drew, a chance to give his entire attention to his work while before the camera.

There is not the sign of the low form of

humor; it is throughout the higher brand of fun, the brainy, as contrasted with the bawny. This is clearly emphasized, for instance, where the man comes home drunk and instead of staggering around and upsetting everything, as is the usual in the slapstick, he quietly picks up a brush, and gazing into it tries to comb his hair with a mirror. Then he remarks: "Gee, I need a shave bad." The sub-titles brought a laugh almost invariably. They were full of life, funny and appropriate. Some of them, absurd, gave the desired laugh just the same.

The nephew leaves for America, and a year later his novel not yet having been accepted by the publishers, he writes his uncle that he is married, has a child that is about to be christened, and to please send \$500. The uncle decides to go to the States, and takes his ward, with whom the nephew is in love, and his secretary, whom he wishes the ward to marry, along. The nephew persuades the wife, where he is boarding, to come with her baby, as his wife, his husband falls laughingly in with the suggestion. The visitors arrive, and as usual there are lots of things to be explained, all of which ends the cast at their best. The wife's mother-in-law arrives and complicates matters together with a detective, who finally locates the secretary as the criminal wanted by the law. His magnifying glass, which seems to look through the clothes of the people upon whom he turns it, gives an excellent X-ray effect, accomplished by double exposure. The secret finally outs after the young couple have eloped.

## "THE FATAL PORTRAIT"

Two-Part Feature Produced for the Kalem Company by Edmund Lawrence. Released July 1. Featuring Irene Boyle.

Robert Milla ..... Robert Milla  
Henry Milla ..... Richard Fardon  
Liane, a model ..... Irene Boyle  
Winthrop, wealthy banker ..... Robert Milla  
Jane, his daughter ..... Frances Marion  
Fleming, a sailor ..... Charles Hutchinson

The portrait is that of the model whom the painter has posing for him. They are in love, but her rival, the daughter of a rich brother, manages through an intricate scheme, an almost incomprehensible one, to create distrust of the model in the mind of the artist. This pretty well runs up the first reel.

Irene Boyle is at all times her dimpled diminutive self, pleasing and attractive, besides photographing strikingly. Her work is ably contrasted in that of Robert Milla, another young man of promise and unmistakably prepossessing appearance.

The heiress goes to visit the artist and, hearing his approach, hides behind the portrait of the model. Just returned from what he thinks is the incriminating view he has had of the girl, he takes her portrait with a long pointed dagger and the girl falls to the floor. He is arrested and jailed for the stabbing. In the hospital the girl raves and the doctors decide on a blood transfusion as the means of saving her life. The model opportunely enters and offers herself as the subject for the operation. While this business of blood transfusion has often proved its dramatic worth, a little of the actual operating room goes a long way with us, and we doubt but that there are plenty more people whose senses are somewhat sickened by a too detailed view of the white aproned figures and the semblance of a real operation. However, the fact of its realism may in this case be a strong point in its favor.

On the road to recovery, the heiress out of gratitude to the other girl makes a full confession and the young artist is released from prison.

The Painted Lady's Child (American, June 21). Not an unusual story, but one as presented by the American Company in two reels with William Garwood and Vivian Rich in the principal roles, under the direction of Sidney Ayres. During the coming season interest is centered in the careers of Harry Stanton, who must free himself from an unfortunate attachment, or relinquish home of inheritance the fortune that should come to him from his wealthy father. After something of a struggle he decides on the former, and the woman he loves, one who has been abandoned by poverty, is left alone. A kind-hearted musician of the conventional type, adopts the painted lady's little daughter, and years later we find her an attractive young woman, inclined to accept the attentions of David Wagner, an artist, against whom the musician warns her. Promptly Van Peltz dies, leaving the girl what little money he had saved, and without experience or relatives, she is left to her own devices. At this juncture, Wagner proves to be a pretty good friend after all, and in a mildly dramatic scene the girl has the satisfaction of showing that she deserves his protection in that of the man who deserted her mother. The picture benefits by a careful production and sincere acting.

Drury (Victor, July 5). There is an old problem here presented with a slightly new flavor. It is the story of the dutiful doctor and the pleasure-loving wife. The latter takes up with dancing, and whatever else of pleasure comes within her range. This finally resolves itself into her making an appointment with a young artist to come that night. At home she prepares to go, but the doctor, who is about to risk his life in order to save the life of a boy, asks her to remain. This she does and realization, thorough watching the operation and the risk comes to her, and she determines to go for him as well. She goes to the home of the artist to tell him so, but in the doorway, when he will not believe her, he is shot. Her husband is called, and after treating the man, he finds the note on the table which she wrote the artist, according to which she was to come that night, but she embraces him wildly. John A. Bair and Alice Francis, both excellent in their parts, play the leads. It takes two reels to tell the story.

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10  
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## BOOK REVIEWS

## "THE MOTION PICTURE STORY"

A TEXTBOOK OF PHOTOPLAY WRITING. By William Lord Wright. Cloud Publishing Company, Chicago.

The beginner in any branch is exacting in his demands of a textbook. He opens the cover, either in blissful ignorance, or unhappy in a brain whirling in misinformation, but either way, he expects that the last page shall see him qualified to hang out his shingle. He seeks, therefore, a phrase that will prove an open sesame to the particular art he is studying, he wants tables, diagrams, that will perform his new work for him automatically. This may be possible in the teaching of the proper method of building a chicken coop, but in aiding the learning of a profession, and photoplay writing is that, it is a means that is wrong, and one that has found too many followers among those already aiming to instill the knowledge of writing for the screen.

William Lord Wright has grasped this principle in his present work, and has produced a book that, while containing all the routine matter necessary, includes much more. In the opinion of the reviewer, it is of greater value than all the sample scenarios, dictionaries of terms, and such data could ever be. Mr. Wright has laid unusual stress on efforts to assist the reader to find if he has the creative instinct, to aid him in the development of the points necessary to successful authorship, fertility of invention, observation, and persistent work. His chapters on "The Hivive Idea," "The Plot," and "Observation," are among the best of the kind. The book also contains in its more than two hundred pages, chapters on the different types of photoplays, methods of working out scenarios, and in short, all the hints and knowledge to be gained from a long experience as mentor of struggling photo-playwrights. One of the most pleasing things about "The Motion Picture Story" is the author's effort to instill high ideals of professional conduct in those who are about to essay an entrance into the ranks of professional photo-playwrights.

THE KINEMATOGRAPH YEAR BOOK, 1914. Associated Motion Picture Press, 2504 Kingston Avenue, Brooklyn.

This yearly publication gives in concise form details of the British motion picture trade. Part of the contents of the present issue are: Lists of the manufacturers, dealers, exchanges, film agents, and theaters in Great Britain and Provinces. New companies, new theaters in 1913, important law cases concerning films, motion picture finances, postal and railroad regulations, regulations of the motion picture trade by the Secretary of Trade, and other trade regulations in Great Britain, and a retrospect of the year in the trade and producers by E. T. Heron, director of the Kinematograph Weekly.

## "THE PEARL OF THE PUNJAB"

(Continued from page 28.)

graphed in a distant land. The costumes, too, are in keeping and there is no fault to be found with the acting of a story that has many good points. It is the sort of melodramatic mix-up that may result when army officers have too much idle time on their hands and a selfish young woman undertakes to occupy the empty hours. Sarah is cold-blooded and not all a likeable person, but she is stunning to look at, and that, in the eyes of the officers, at least, seems to compensate for the absence of more amiable qualities.

A brief introduction shows George Hamilton and his daughter Sarah on a hunting trip in North India where they find a little girl in a native hut crying beside the body of her dead mother. This is Alana, who grows up to be a young woman in the service of Sarah, a harsh mistress at best. Sarah gives Captain Carruthers, her fiancé, several indications of her nasty disposition and then treeds the path to real trouble by going to a fancy dress ball with Colonel Allen. Presently the two officers fight over the little Sarah and the colonel is laid low.

Before this happening, we have had suggestions that Alana nurses a passionate love for Captain Carruthers, but not until he is in danger does her feeling find active expression. The colonel may die, so the captain must be taken beyond the reach of punishment. The girl drugs him, and assisted by other natives, bundles him into a cart, and hiding the body under straw, drives back to her original home in the wilderness. The captain, who was also a surgeon in the army, is supposed to have lost his mind, but he retains enough knowledge of medicine to acquire a wide reputation among the natives as a doctor. Sarah marries the colonel, who some years later is seized with appendicitis while on a hunting trip. This, of course, brings the pair to the hut of the mad doctor, whose memory is restored by the sight of familiar faces. The colonel dies and Sarah offers to renew relations with Carruthers, but that gentleman prefers the more consistent adoration of Alana.

Lillian Wiggins gives the requisite, or perhaps a little more than the requisite, hardness to the character of Sarah; Nellie Craig provides a first rate characterization in the part of Alana, and the male figures are presented with sufficient strength. Altogether a film certain to entertain.

D.

FLORINE GARLAND is back with the Frontier players after a month's vacation spent in Los Angeles.

## GOSSIP

ART OSTERHA has left the ranks of Frank Montgomery's Kaleid company. WILLIAM BECHTEL, of the Edison forces, has been taking a rest at Mt. Clemens, Mich.

ROBERT J. BARNETT is back from the West after years of stock work in the large cities. He has joined the Famous Players Film Company.

CHARLES HUBER, of the Frontier Company, is once more able to be around again just when he had become used to the crutches made necessary by a recent accident.

EDWARD JOSE, who took the part of Judge Harding in Pathe's "The Stain" and the lieutenant in "The Corsair," is now playing one of the principal roles in a new picture, under the direction of Frank Powell.

C. JAY WILLIAMS, Edison director, has just completed a picture, "A Canine Rival," in which his little dog, "Gyp," takes a prominent part. Mr. Williams boasts of the fact that so well trained is the dog that he never looks at the camera once.

ANITA STEWART wins so many dancing prizes that occasionally we slip up and fail to record the facts. It has just been called to our attention that we carried no mention of the winning of the three-foot-high cup awarded in the finals of the photoplayers' contest during Exposition week at Grand Central Palace.

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#### FOR PHOTOPLAY AUTHORS

(Continued from page 30.)

pounds prescription, using poison by mistake, heiress who masquerades as her maid, any variation on Enoch Arden, mother forced to leave her child in infancy, Indian massacres, stolen child restored to parents, employee discharged who saves employer's child, noble friend or brother who assumes rival's crime for the sake of the girl, suffrage meetings broken up by husbands, etc., prima donnas who befriend a young and struggling musician, "black sheep" who invariably returns in time to save the old folks, discouraged artist who goes to the seashore and there finds the beautiful maiden whose portrait wins him the coveted prize, blinded girl, jilted by selfish fiance, while rejected lover gladly receives her, Southern girl who makes a wild night ride to carry dispatches, burglar who pauses in his lucrative occupation to save the child of the household from croup, incriminating evidence left on a blotter, etc. The book is both clever and instructive.

#### A Word on Magazine Credit.

Mr. A. D. Cloud, who in a few short years has risen to the very top of the photoplay publishing business, and who is responsible for the *Photoplay Magazine* and other worthy publications, writes this interesting communication: "There seems to be a feeling among photo-playwrights that the publishers of motion picture magazines are averse to giving credit to the authors of the photoplays around which their own staff contributors write stories. This feeling has grown in certain quarters to a magnitude which appears to be out of all proportion to its importance. It has the earmarks of a forced issue. But, 'be that as it may,' I can conceive of no good reason why photoplay authors should not be given credit for their productions—especially in the magazines which use them in story form. Publishers in this business depend to some extent, of course, upon the studios as their source of supply, and the names of the authors are among the things they seek to obtain from the studio editors. The fact that they are not always able to obtain them is probably the principal reason

why credit is not always given where credit is due. In order that this wrong impression as to author's credit may be corrected, at least so far as the Cloud Publishing Company is concerned, I am writing to acquaint you with the fact that it is my policy to give authors full credit whenever it is possible to do so." The above is brief and to the point. In other words, if the photoplay editors will furnish author's credit with the scripts, author's credit will gladly be given in the monthly motion picture magazines without money and without price.

#### FEATURE FILMS

##### "THE GREATER TREASURE"

Two-Part Feature Produced by Jno. Pace for the Lubin Company. Script by Ethel Glenn Hall. Released June 24.

Ellen Gray ..... Rosetta Brice  
Robert Gray ..... Joseph Kaufman  
John Street ..... John A. Lane  
Rose Street ..... Ruth Bryant

Having said that it lags a little in the first reel, the worst and all the bad has been told of a play that otherwise is consistently good. Opening a little slowly, perhaps, it develops by the end of the first part, a capital situation that makes the second chapter one of those forceful, heart-gripping offerings at whose completion a nerve-tingling and exhaustive frame of mind had best be relieved by comedy where all else of drama would fall flat. For having once brought its subject to the firing point it never slackens down in the heated and powerful volleys until the end. Aided by good photo work, and a director who seemed to possess unlimited resources for detail, this offering develops into a forceful plot far above the average release.

The lawyer is engaged by the millionaire and the money he gets from this connection enables him to see immediate prospects of marrying his stenographer, to whom he is engaged. She, however, sees visions of a rich marriage, in which money seems to mean happiness. The millionaire makes love to her and she marries him. His daughter meets the young lawyer and at last he knows that he has found the right girl. Her father disapproves her after vainly forbidding her to marry the lawyer, and leaves all in favor of his wife. Then he is seized with a heart stroke and dies.

As the young lawyer, Joseph Kaufman gives a thoroughly reliable main to the personality, besides endowing it with a great deal of ardor and youth. Rosetta

Brice quite outdoes herself in the subsequent scenes, where she tries in vain to win back her lover. She gives a triumphant interpretation of the victory of love over the possession of money. At times she tends to overact, especially where the scene does not come up to the force of her efforts, but in the finale, where her mind becomes unbalanced, hers is a supreme effort.

She tries first to win back the man, by telling him that the daughter has been left a pauper, and even showing him the will, but he refuses to give up the girl. Then she tries to buy off the girl, promising her the entire fortune if she will give up the man. Lastly, she is seen tearing up money and sending her expensive clothes in a re-statement of her earlier dream that money meant happiness.

##### "THE WEAKLING"

Two-Part Feature Made by the Kalem Company. Produced by Keanan Buel. Featuring Alice Joyce. Released July 6.

Judge Barry ..... Harry Hatlam  
Nancy, his daughter ..... Alice Joyce  
Large Larkin, "cracker" ..... John A. Lane  
Dave, his eldest son ..... Dave Annen  
Lili, his youngest son ..... Tom Moore

The third in the series featuring Alice Joyce, this serves to give her and Tom Moore equal prominence. Perhaps this is the greatest distinction which the picture has, except one point of scenic notice. At one part of the film the camera has caught the characters in a pouring rain storm. The torrents of water pour down, and the producer has cleverly, by proper handling of the tinting and the lighting of the film produced the most artistic equivalent that we have yet had the pleasure of seeing. Followed by a bluish glare will come a black and dark strip of film, to be succeeded again by the realistic flash of the lightning.

The daughter of the judge goes among the white but illiterate Southerners, where she teaches school. Her most apt pupil is the younger but physically cowardly son of one of the families. The eldest brother tries to make love to her and the youngest summons enough courage to knock him down. She then helps him to go to college and in the class room his courage is shown to fall on several occasions. At commencement he graduates with honors, but when a thief gets into the same room with the daughter of the Judge and he sees instead of grappling with him, she tells him that she will have no more of him until he loses his cowardice. A little later he thwarts an attempt to shoot the Judge, her father, at the expense of a bullet in his own shoulder. With this we are told that cowardice has flown forever and they embrace.

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# BIOGRAPH FILMS



FOR THE WEEK COMMENCING JULY 6, 1914

MONDAY

THURSDAY

SATURDAY



## THE BOILERMAKER'S DAY OF REST and EVA, THE CIGARETTE GIRL

Farce Comedies

## A ROMANCE OF THE PUEBLO

Showing the Feudal Feeling Between the Apache  
and Pueblo Indians

## HER PRIMITIVE MODEL

A Pretention That Became a Reality

# BIOGRAPH COMPANY NEW YORK

## REVIEWS OF LICENSED FILMS

**Gettison Solid With Pa** (Lubin, June 30).—The immersion of the father by being pushed off the dock and a ripple of approval at the end, while the expression of the trick clear that was given him by his daughter, and in law also found the audience to laugh. The further introduction of the audience in this short scene by E. W. Barnard was the other feature of a plot in which the son-in-law wants to get into the groove of the father, so that he may marry the daughter. F. Griffin is the producer, with Jimmie Rodman, Frances No Moyer, and Bill Rogers as the principals. Split with Long May it Wave.

**Long May it Wave** (Lubin, June 30).—This short bit is about as funny as they come in any length. E. W. Barnard is the author, and he has introduced some serious humor. J. A. Murray is the producer, with Harwood Mack, Mae Hester, Marguerite No Moyer, Ed Lawrence, Kate Hardy, and Ben Walker in the list of principals. Besides it was well handled and repeated. Although of a constantly shifting character, the two principals are perfect for the scene. It is a melodrama of the deepest sort, where the introduction of the American and the French, the example, the next time that the Frenchman returns from the murder, the Frenchman is a way that wins the admiration of the sheriff, and sets him a very informal to judge by the way it is written, garden from the governor. There is a lot of fast and reckless stage coach driving and riding, and the picture is presented with clear photography. Besides G. M. Armstrong, Everett Dineen, Carl Stockdale, and Harry Todd have major parts.

**By the Old Dead Tree** (Biograph, June 30).—The lesson that is brought home by this one-reel drama seems to be that to fill a picture all that is necessary is a change of scene and characters, and the old simple plot will appeal as never before. There is, it is true, a slight medium of suspense in the very last of the play, but on the whole, it fails to grip the attention as a good effort should. Perhaps the most likable feature in the presence of the big back of children, the heroine is a schoolmistress who leads most of the scenes their bright faces and pleasant smiles. The hero is a big man, who has nothing to do but own a house and try to win the schoolmistress. She is more than willing, but her more motherly misinterprets his motives. Starting to make his estate beautiful, perhaps in view of what he considers the inevitable marriage, he gives orders to blast all the stones from a certain hill. That is the very place the children and their teacher chose for the Saturday holiday picnic, and the big man is just in time to rescue them all from the explosion of several of the old stones. In the matter of camera clearness, this picture is on a par with the best of Biograph releases.

**The Girl at His Side** (Relis, June 30).—Although written by Lewis Rayner and acted by a cast that includes Harold Woodburn, Clara Armstrong, Ralph Delmon, and Adrienne Kroell under the watchful eye of Oscar Ragin, this one-reel offering carries more of screened action than it does of a film drama. There are a series of scenes, each contributing a lot to the story, but lacking altogether in the detail scenes to lead up to them. Each scene is usually supplemented by printed explanations which if they were as plentiful as proper would give the idea of illustrated subtitles. As it is, all but the essence of the story is hard to understand. Although presented with care on the part of the camera men, and with some rich sets, the offering has either attempted to crowd too much material into its allotted space, or has been conceived with a poor eye for the dramatic essentials. The girl is her employer's secretary, and right hand in business. When he becomes engaged to a rich girl, she is heartbroken. He is hurt in an accident at the works, and she takes his place. Her employers enter and take all the money out of the safe. She cannot pay the workers. She takes the necklace which he was having repaired for his fiancée and saves it. This saves the day, for the robbers are shortly caught, but the other girl shows up her real character in the transaction, and the secretary seems to be in line for promoting to range vice.

**In the Days of Slavery** (Edison, June 30).—While it may be argued that this one-reel drama is not original, it would not be strange to find it of similar merit that have preceded it. The picture is an old-time river scene drifting down a wooded stream, with the trees some time close and then further away. At times the shadows reach the dock, where the characters are seated. Then the attention turns to the slave quarters, or to the garden where the picture is a scene of Southern verdure. Mabel Trunnelle is set off by the beautiful and luxurious growth of the South where this picture was taken. It is a story of the slave days, and indeed in every respect as to the atmosphere, Richard Hildreth is the colonel's son, and the slave owner's promise, to relinquish his debts if he will give him the daughter in marriage. She then goes to sleep on her negro woman's lap, and dreams of the true character of the man, most of which dream includes some more of the marvellously beautiful views of the drifting boat. Then she wakes and her lover offers to help the colonel out of his debts of honor, and all is well.

**Qualifying for Lona** (Edison, July 1).—There are a number of good comedy features in this one-reel offering, but hardly any entry in the plot. For instance, there is a scene on the Florida land swindle, where the "bank" proceeds to the appointed place, is blindfolded and buys a lot, or rather a whole parcel, and leaves without seeing the property. The next day he returns and finds the land under water, with the neighboring kids fishing where the lot are situated. The machine he buys with the money that he got from the found diamond also gets him a car of the vintage of the early nineties. The detective tries him, and it is only after he is locked in jail that the girl for whom he spent all the money has any pity on him. William Wadsworth is the comical culprit, Arthur Housman, Harry Griffin, and Carlton King are in the land swindle; Leslie Conway is the servant girl, for whom the man squanders his money, and Mrs. C. J. Williams and Paul Harrison are also among the principals. C. J. Williams is the director.

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